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*Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES*

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## *Music and Leisure Time*

THE world has entered a new era, and the government and people of the United States of America are definitely committed to an effort seeking to establish a new program of economic, industrial, and social relationships. While there are differences of opinion as to the best ways and means by which to effect necessary adjustments, a few fundamental facts seem to emerge from the welter of chaos into which we have been plunged.

One fact which seems indisputable is that the machine is here to stay, and by the speed and cheapness of its operations is destined increasingly to displace human labor. The machine has entered into competition with man in nearly every field of work, from digging ditches and making roads, from plowing, planting and harvesting crops, to the intricate operations of accounting and the marvelous reproduction of the finest music in the most remote homes. We are living in an age of paradoxes, one of the most puzzling of which is that because of our overwhelming abundance we are reduced to poverty and privation.

From the very dawn of humanity until within a decade, man has subsisted by toil and strain. Work, thrift, industry have always been upheld as the highest ideals of a worthy member of society. The man who worked the hardest and longest and produced the most was the one most respected and honored by his neighbors. Today, though, we find that production must be curtailed, that working hours must be reduced. Man, whose highest aim was to crowd each waking moment with productive labor, now finds himself confronted with hours of unoccupied time. And this condition seems destined to increase rather than diminish, bringing in its train the necessity for a fundamental readjustment of age-long attitudes, habits, and ideals. As difficult as are the problems of revising our economic and industrial relations, it seems to me that they are relatively simple in comparison with the difficulty of readjusting man to his own inner being and to his fellow men.

We have recently heard much about the problems of leisure time. It seems to me that the problems before us go far deeper than the employment of otherwise unoccupied hours. Nevertheless, a beginning can probably best be made in facing these larger problems by striving to find solutions to the immediate and pressing difficulties which grow out of them. The leisure time problem is here and now, and it looms before us as one which

doubtless will remain as a permanent and increasing condition.

This statement is addressed to my colleagues in the field of music education. I do not know how many of us are equipped to wrestle with the deeper philosophical questions which I have raised. Neither do I know that many of us are able to contribute to the economic, industrial, commercial, or political aspects of our present grave difficulties. But there are phases of our present plight which belong clearly within our domain, and to which it is our duty as well as our business to address ourselves with all the earnestness and ability which we can command. It is our affair to study every element in the relationship of music and leisure time. Our contribution to the new social order must be to make music serve humanity in ways richer, finer, and broader than it has ever done before.

There is not one of us but is convinced that music can contribute untold benefactions to mankind. It is because of this conviction that we are engaged in the field of music education. We believe that, in the past, music has served to elevate, enrich, and exalt the spirit of men. During the unhappy world war, school music teachers gave whole-heartedly to their country, and the splendid contribution of music was an important factor in maintaining the morale of our people at home and abroad. Today, in the face of another stupendous emergency, school music teachers must again demonstrate the power of music to minister to spiritual needs. We must see to it that the beneficent influence of music is made available to our countrymen both during the present crisis and throughout the new era into which we are moving.

How shall we go about these enlarged responsibilities? How can we make school music contribute more directly and in greater measure to the coming increase in leisure time? What changes in viewpoint, procedure and material must be made in our program of instruction in order to meet the changing demands of the times? What responsibilities have we to the community beyond our school obligations? Shall we concern ourselves with music for adults, music in the homes, churches, or elsewhere outside the schools; and if so, how shall this be done?

These are important questions. They are not new, but they are now brought before us with pressing insistence for immediate solution. The Music Supervisors

ors National Conference as an organization and as individuals must meet the challenge of these problems with prompt, effective, and convincing measures. Not only must we offer ourselves whole-heartedly to the work before us, but this must be done in a spirit so contagious that it carries conviction. We are called to become leaders in the new era, and the music that we love must be made to minister to the recreational, aesthetic, and spiritual needs of the times.

President Butterfield has called these our most pressing problems, and the Committee on Music and Leisure Time is charged with the duty of trying to find the most helpful solutions of them. We shall need the aid of all the brains and energy of the Conference, and we here and now urge each and every Conference member to study the subject of music and leisure time and to send us every suggestion which can be of help to us.

What are you doing in your community? What are your townspeople and newspapers saying that bears on the subject? There is no thought too great or too small for our study if it can help us find the best way of making our country better and happier through music.

It is too early to announce a program of committee activities. Much study must be given to the problems which confront us before we can feel justified in deciding on the successive stages of our program. The meeting of the In-and-About-New York Supervisors Club (mentioned elsewhere in this issue of the JOURNAL) was the "opening gun" of our campaign, and other steps are now under way. The pages of the JOURNAL will serve to keep Conference members in close touch with our work, and will be a clearing house for the exchange and clarification of ideas.

OSBOURNE MC CONATHY

## Sticks or Stick

MANY of us who attended elementary schools in Ohio and neighboring states during the latter part of the nineteenth century remember the McGuffey's Readers which figured so prominently in our instruction. There were several books ranging from the Primer, with its "See the cat—The cat is on the mat" and other two- and three-letter combinations, to the Fourth and Fifth Readers with their more difficult selections. From these books we were taught reading, spelling, punctuation, grammar and—oh yes!—ethical principles, since many of the tales were tagged with morals. With several grades often housed in one room and each grade having a daily lesson in oral reading from one or another of the McGuffey's, it is not surprising that pupils practically memorized page after page of McGuffey through frequent hearings. A lot of it still remains through all these years.

Here is one from the Third Reader; its lesson is particularly applicable today:

### THE SEVEN STICKS

A man had seven sons, who were always quarreling. They left their studies and work, to quarrel among themselves. Some bad men were looking forward to the death of their father, to cheat them out of their property by making them quarrel about it.

The good old man, one day, called his sons around him. He laid before them seven sticks, which were bound together. He said, "I will pay a hundred dollars to the one who can break this bundle."

Each one strained every nerve to break the bundle. After a long but vain trial, they all said that it could not be done.

"And yet, my boys," said the father, "nothing is easier to do." He then untied the bundle, and broke the sticks, one by one, with perfect ease.

"Ah!" said his sons, "it is easy enough to do it so; and anybody could do it in that way."

Their father replied, "As it is with these sticks, so it is with you, my sons. So long as you hold fast together and aid each other, you will prosper, and none can injure you.

"But if the bond of union be broken, it will happen to you just as it has to these sticks, which lie here broken on the ground."

Home, city, country, all are prosperous found,  
When by the powerful link of union bound.

Now, boys and girls, what does this story teach us? Pretty obvious what old McGuffey had in mind isn't it? But was there ever a time when teamwork was more essential than in these puzzling days? From the head of our government on down we are urged to "do our part"—and that seems to imply doing a great many things for the benefit of others. We teachers of music are scarcely in the situation of the seven quarreling brothers. From the very nature of our calling we are disposed to be highly coöperative. However, the struggle to place our work on a level with other school activities has developed individualistic tendencies in many. It may be suggested, therefore, that the music educator will do well to align himself with leaders in his community and all members of the school staff in any effort to protect education from the attacks of unthinking critics. In the present emergency, with many worthy educational projects under fire, united action seems the best strategy. The musician who works with other teachers for the good of all will deserve and probably gain the support of those teachers for the continuance of his own department.

Again, in a system large enough to require more than one musician, coöperation of the group will be more profitable than single-handed effort. The instrumentalist may well lend support to his singing colleague, and vice versa. Dissension as to whether instrumental or choral department is the more valuable may lead to the elimination of both.

Finally, as all good preachers say, let us think well and speak well of our co-workers everywhere. Membership in local and district teachers' organizations will pay dividends and certainly continued support of the Music Supervisors National Conference should be considered an agreeable obligation.

Single sticks may be broken, so let's stick together.

JOHN W. BEATTIE

*Music Supervisors Journal*



# Where Are We?

C. M. TREMAINE

*Chairman Commission on Costs and Economic-Social Values  
of Music Education*

THE question which everyone is asking himself is "Where am I?" or "Where am I going?" I doubt if in the history of the world there ever was a time when this question was so universally on men's lips. The leaders in every field of thought and action—the statesman, the captain of industry, the financier, the labor leader, the educator and the man on the street—are equally at sea. The reply we all must give is "we do not know." But this is a far safer answer than the wrong answer, predicated on the abdication of judgment to desire. Appreciation of the uncertainties is by no means a bad start, for it causes us to seek means to ascertain our bearings. When a captain at sea is forced to steer by dead reckoning for a number of days he avails himself of the first opportunity to check up on his position. He makes his observations by the sun or the stars, or by the temperature of the water for the path of the gulf stream or of icebergs. It behooves us to do likewise. There are many things that we know with absolute certainty, and they constitute a much more solid basis for our faith and our guidance than many isolated statistics capable of a variety of interpretations, for they rest on tested experience.

We know we are the richest nation in the world in material resources. We know we have had many depressions in the past, which, although not as severe as the present one, nevertheless looked as bad to those who were submerged in them, and that each time we have come out into a greater prosperity than ever before. The world must go on and the record of the past in which we have met every emergency, and the present tangible assets which we know to be ours, clearly place upon us a "favored nation" label.

Let us now, however, focus the glass on our particular problem. We know that education is more essential to the welfare of a people than ever before, and furthermore that this fact is steadily and even rapidly gaining in acceptance. To concentrate our attention still more, we know that, with the intensification of effort and the strenuousness of modern life, both the physical and spiritual nature of mankind is in greater need of development. Of the cultural subjects, which must of necessity occupy a larger share in public education, music has an exceptionally broad appeal, produces a most pleasurable and beneficial reaction and contributes vitally

to human welfare. These are facts and therefore must ultimately exert their proper influence. Furthermore, and of more immediate significance to the music teaching profession, there is a particularly cheering ray of sunshine to brighten our horizon in these rather dark days. It is the steadily growing recognition of the importance of music education by superintendents, school boards, and the general public. Both the trend of the times and the actual conditions as they exist today clearly constitute solid ground upon which to rest our faith in the broadening future of public school music.

This article thus far is an expression of optimism, and it was so intended; but its primary purpose is to serve as a constructive guide for future action. Looking backward we have come a long way. Looking forward we have a long distance still to go.

The writer was appointed by President Butterfield, chairman of the Conference's Commission on Costs and Economic-Social Values of Music Education which is now making a preliminary survey of school music as affected by the acute financial situation. The results thus far obtained have made such a definite and clear-cut impression upon him that he wishes to pass on

his reactions to public school music teachers generally. Secretary Buttelman hoped we would have considerable concrete data from that survey to present to you in this issue of the JOURNAL, but we have not yet had time to tabulate even the questionnaires which have already come in. [Over 1,650 at the time this article is released to the JOURNAL, with more coming in every mail.] More specific information will be available shortly after this article is published. What can be given now, however, without waiting for the tabulation of the replies, is a general picture. The preponderance of evidence from even a cursory examination of the replies is too pronounced as to warrant the following highly favorable deductions.

*First:* There have been comparatively few eliminations of the music department, considering the stress of the times, and in most of these cases there has been a decided sentiment expressed for reestablishment of the full music schedule at the earliest opportunity.

*Second:* In only a small number of instances has the curtailment in music been greater than that in other

THIS article, although based on a survey undertaken by the Commission, reflects mainly the chairman's personal impressions, since it is not possible to prepare an official statement representing the Commission as a whole until the data can be tabulated and presented to the members for study. The survey, through the medium of a questionnaire sent to school superintendents throughout the United States, is divulging much valuable information which will not only serve as the basis of further activities by the Commission, but will also be made available to Conference members through the JOURNAL and otherwise. At the time this JOURNAL is printed, replies have been received from some sixteen hundred superintendents, many of them not only answering the questionnaire, but supplying also additional information, statistics and opinions, and it is apparent that the Commission has set itself to a decidedly worth while task in this effort alone.—*The Editors.*

subjects. In a fair number of cases it has been less. Art and music have generally fared alike, but where a distinction has been made it has usually been in favor of music. Some cities and towns have actually reported an increase, even in these depressed times. In most places, however, there has been some reduction in salaries of music supervisors, but only to the same extent as that applied to the teachers of the so-called standard subjects; and the reduction in the schools generally has been much less than in other lines of activity.

*Third:* A far larger majority of school superintendents than is currently supposed are strong believers in the value and growing importance of the cultural subjects—especially music—and give them corresponding support. They are often strong advocates of these subjects with their boards of education and with the general public. This progressive attitude among the superintendents, so impressively reflected in the replies, is alike a tribute to the administrative officials themselves, to the N.E.A., and to the Music Supervisors National Conference.

*Fourth:* A rather gratifying, although smaller, percentage of the school boards are also favorably disposed toward these subjects.

*Fifth:* In the majority of cities and towns the attitude of taxpayers is indifferent and in some cases actively opposed, because of their desire to cut all school costs; but the reports also show many places in which the sentiment is quite the opposite, and in which the public gives its enthusiastic support to music.

#### A Significant Message

The message to the music supervisors and to their national organization, the "Conference," contained in these facts is so encouraging as to the present situation, and so illuminating as guidance for the future, that it is well for us to make sure that we comprehend its full significance. This refers to the individual supervisor who has had his music department eliminated and is at present without a position, to the supervisor at the other extreme who has not even had his salary cut, and to the many degrees in between. The message is likewise encouraging to the guiding minds of the Conference. The individual supervisor, whether he is fortunate or unfortunate, does not need to be told about his own situation. He knows that. *What he needs to glimpse more fully is the picture as a whole.* He seeks more information as to the "field"—the promise of the future and the best ways to profit thereby.

The big fact revealed by the preliminary survey, however, is not that music departments have suffered less than was popularly estimated, gratifying as this is, but the very definite change which has taken place in the appraisal of the value of music by the general educator, and to a lesser extent by the public. A survey similar to the one now in process of compilation, if made ten years or even five years ago, would probably have reflected a very different situation. What has caused the change which has taken place? There must be some

reason, for, as we know, the world still operates along the lines of cause and effect. It is distinctly to our interest to ascertain, and correctly appraise, every factor which has been a constructive influence in the progress thus far achieved and to utilize and increase those influences in the future.

The results of our survey are only the latest, although perhaps the most reassuring, testimony as to the place music has won in the schools. But this hopeful status would not have been possible save for certain fundamental conditions affecting music as a factor in the life of today and influencing its teaching in the schools. These conditions are familiar, perhaps some of them hackneyed, but they should be recalled at this time in arriving at that comprehensive understanding of the situation necessary to still further progress. They should be kept constantly in mind.

#### Facts and Factors

*First:* The essential facts are all favorable. Some of them are: (a) Music being something to be enjoyed by everyone rather than the selected few, music education becomes the birthright of every child. (b) Modern pedagogy has made it practicable to teach applied music in classes. Therefore, in view of its universality, it immediately becomes an appropriate public school subject. (c) The cultural subjects, always desirable, have assumed a far greater importance with the marked increase in leisure time. (d) Of the cultural subjects, music has many advantages for the people as a whole.

*Second:* While these facts are so fundamentally sound as not to be open to successful challenge, and would therefore be accepted in time, the *Conference has been largely responsible for the effective way in which they have been brought to the attention of educators.*

*Third:* The Conference has been a potent force in raising the standard of public school music, without which it would have been impossible to win the recognition now enjoyed.

*Fourth:* There are many other contributing reasons for the growing appreciation of the value of music education among school superintendents. One especially worthy of note was the demonstration of the possibilities of public school music made by the National High School Orchestra before the Department of Superintendence at its Dallas convention in 1927, and similar high grade performances by school organizations before different groups of general educators. Another has been the school music contests—especially the band and orchestra contests—with their crystallizing of local support and their stimulation of local pride. This is shown by the slightly stronger public support for instrumental music. The development of the band from merely a ballyhoo for the football team to the status of recognition as a legitimate part of public school music instruction has helped to win support for the entire music department, and has frequently been mentioned by the superintendents in their replies. Its spectacular character has



a distinct appeal. Festivals and school concerts of all kinds are factors, especially when they render a community service.

### The Path Ahead

The way the music departments have withstood the ravages of the depression, confirms the strength of their roots in the esteem of the public. The survey results are conclusive proof of the long distance traveled during the short period of one decade. But there is also marked evidence of the work still to be done. The path ahead is clearly indicated. Individually the music supervisor must still further improve the quality of his work and he must make it an increasingly important factor in the life of the community, both by equipping his graduates to participate in community musical activities after they leave school, and by direct contributions in this field by undergraduate groups. Most superintendents expressed high commendation for their music departments, but a few frankly stated that they were unsatisfactory and attributed lack of support to the supervisor.

There is another message from the past and from the progress of recent years which the writer especially wishes to emphasize—namely, the importance of augmenting the collective influence of supervisors as a definite and distinct objective to be promoted concomitantly with the improvement in their individual work. The Music Supervisors National Conference is the logical agency through which to attain group objectives. It has proved its value. It is for the supervisors themselves to determine whether it is to be a force of from 3,000 to

5,000 active members or one of triple that number. Some people look upon membership as a duty. The writer views membership in the Conference as a privilege—an opportunity to join one's force to that of others for the accomplishment of a common purpose,—and in so doing exert a national influence, which, by its very nature, must come back to one's own community and redound to one's personal benefit. Privilege is something to be sought—opportunity something to be utilized. One reason there is not more real coöperation in the world is that it is generally considered as something to get rather than as something to give. With this conception, is it strange that our coöperative efforts have not been more effective?

The cost of active membership is but three dollars and contributing membership but ten dollars. Some say they cannot afford even the three dollars, and this of course is true in many cases. But there is also the thought that it may be more expensive not to join. The supervisor should ask himself if he *can afford not to be a member*. It all depends upon what he wants the Conference to do and how powerful and influential he wishes it to be. It is by far the most effective means by which he can make himself articulate in a collective way.

The survey has answered in part the question, "where are we?" We know in our own minds "where we want to go." The record of the past clearly points the way as to "how to get there." Let us utilize our united forces to the accomplishment of our common purpose. The opportunity is great. The need is great. And the time is ripe.

## Music Supervisors National Chorus

**P**RESIDENT BUTTERFIELD and the Executive Committee have decided that a Supervisors Chorus shall be a feature of the 1934 Conference; they have asked me to serve as conductor.

At several Conference meetings, the Supervisors Chorus has demonstrated its unique and outstanding ability as a choral body. Nevertheless the Supervisors Chorus has never yet had an opportunity to show its real excellence. The chorus has always sung with but slight organization and with little opportunity for preliminary study.

I can vision a great, perfectly balanced chorus of five hundred selected voices seated on the chorus stage in the ball-room of the Stevens, on Monday, April 9, enthusiastic and ready for the first rehearsal, thoroughly prepared and "note perfect" after ten weeks of preparatory study. This indispensable preparation will be stimulated and directed by a weekly letter which I shall mail to each member of the chorus, stressing all essential elements of singing with particular reference to the interpretation of the program numbers. This plan will make possible superior, artistic singing, worthy of the Conference and will furnish invaluable aid to its prestige and to the cause of music education. It will not do to have just another chorus. Our concert must be distinctive and outstanding.

Four rehearsals in the ball-room will suffice to complete the preparation, together with the final rehearsal which will be held in the Auditorium to get accustomed to the new conditions and perfect the broadcasting arrangements.

The concert will be broadcast over a nation-wide network. For the delectation of the chorus and audience and to ensure an enormous number of radio listeners, one of the world's greatest and most popular singers will be the soloist.

A detailed announcement with application and membership card will be mailed to all Conference members about December 1. The organization of the chorus must be completed in December. Any member or prospective member of the Conference not receiving this material and desiring to become a member of the chorus, should write for a copy to the Music Supervisors National Conference, 64 East Jackson Boulevard, Chicago, Illinois.

Applications for chorus membership will be accepted in the order of their receipt as far as is possible and still maintain a balanced, eight-part chorus.

The active coöperation of all members of the Conference who are interested will be greatly appreciated, especially in securing the best singers for the chorus and in choosing the program. Suggestions will be gratefully accepted.

HOLLIS DANN

# Sight Reading by the Blind

L. W. RODENBERG

*Illinois School for the Blind, Jacksonville*

I RECALL distinctly how, 'way back when I was a pupil in the Illinois School for the Blind, I envied the advantage possessed by a certain musical chap who played a valve trombone in our band. At rehearsals he occupied a chair just behind me and my squalling clarinet. When the rest of us forgot or fell down on our parts, with a dismal frazzling out of the would-be ensemble, he would continue to toot his notes precisely until stopped by the blind director. The latter well-meaning gentleman would then chide us for not knowing our music so well as Fred, the trombonist. The assignment to be memorized from our Braille score was usually not overly taxing. At first we didn't understand the chuckle which came from the trombone so close behind me. One day, however, we discovered that Fred, with his instrument perched on his knee, fingered the valves with one hand and read his notes with the other. By being able to "sight read," this rascal, without sight, literally stole marches on his blind companions.

It happens that I am now in charge of the Braille library of music in the same school. Now and then a pupil comes to me for, say, a nocturne whose key or composer he has for the moment forgotten. I draw several nocturnes from the shelves and occasionally the pupil, "glancing" over them with his fingers will say, "This is the one my teacher played over for me."

Not long ago I sat as a visitor in the chapel of L'Institution des Jeunes Aveugles, Paris, and observed the training of a choir by the distinguished blind musician, M. Marty. Each of the singers read from a Braille score, and I shall never forget with what precision the class responded to the master's direction. I remember my beginning to doubt that they were actually reading—they sang so beautifully—when suddenly I was convinced by the quick turning of all the Braille pages. The miraculous thing was happening; the blind were sight singing. In the same school, as in several others, the organist candidates for church positions are trained to read the chant melodies with one hand, and play the simple accompaniments with the other hand and the pedals. The world over, teachers of music who are without sight are able, through the use of embossed music, to follow their pupils as they play their assignments.

I know a fellow who is the only visually handicapped member of a large church choir, who comes to rehearsal with his tenor part written in Braille. The director is quoted as saying that he is the only one who can really sight read. And thus, without multiplying illustrations of the ability of finger readers, we need not question the logic of our subject.

It goes without much saying that the printed score, whether ink or Braille, is a fundamental part of the

equipment of any place where respectable music is projected. Equally important, if not more so, is the ability to use it intelligently. Whether the pupil is seeing or blind, his reading ability and his musicianship are likely to be commensurate. Music masters have long ago recognized this principle, so that it has become the rule to teach the reading of notes from the very first hour of instruction.

Sight reading commonly implies performance at first sight, with something approaching normal tempo and a fair degree of accuracy. This, of course, the blind instrumentalist cannot do, since he depends on touch reading and since both hands in playing are occupied with the instrument. If, however, we relax the definition of sight reading so as to permit partial or intermittent performance, or performance at a greatly retarded tempo, we bring music Braille into the range of our consideration and find that it presents many interesting methods and problems.

Braille is a system of dot characters, the largest of which is the full "cell" of six dots arranged three high and two wide. This full sign is the "contraction" of the word *for*, the musical note "F" a whole, and the acute "e" in French; the upper left point of any cell is the letter "a", figure "1" and the sign for first finger; the three points at the left are the letter "l", and the sign for third finger; the two upper points are the letter "c", figure "3", and the sign for slur. Braille is truly a system. The first ten characters are formed out of the upper two-by-two part of the cell; the next ten characters are the same with the addition of the lower left dot; the next ten characters are like the first, adding both lower dots; the next ten add only the lower right dot, etc., etc. Only sixty-three simple signs are possible in the full two-by-three cell. Since about three hundred signs are needed in music, there are many compound signs—for example, the upper right dot of one cell and the upper left dot of the next cell stand for glissando on the violin.

No science is more important to the blind musician than the psychology of music memorization. Its details cannot or need not be considered in these paragraphs, save in a few instances where the principles of reading and memorizing are contingent. But even here we shall not attempt to be scientific, but shall merely intimate what are the problems and the possibilities. It has been advocated by some who have delved into the various phases of the science, that the blind organist or pianist should "score read" a piece as the first step in memorizing; that is to say, he should read the first measure and play it either mentally or instrumentally, then the second measure, and so on through the piece or through a larger movement



thereof. This, in the longer view, gives him an unbroken first impression of the whole. It is argued that by proper repetition of this process he will gain an integral and reliable conception of the composition. The psychological correctness of this method is still unproven. The contrary and more common practice is that of fragmentation; that is, the musician acquires and masters shorter phrases in succession, say, eight measures at a time, so that his performance matures by repetition of these fragments from the beginning.

In instrumental music still a third process is quite commonly employed. Music is now written right-hand part over left-hand part as in staff, or hand after hand, alternating measures in the same line. The former method prevails in the United States while the latter prevails in England. The older Braille scores, written in the original or Continental method, present each hand part separately as if it were a solo. These parts are learned separately, phrase at a time, and are then synchronized. This extreme fragmentation is not unknown as a practice even among seeing musicians. The objection to it is familiar, namely, that the context, being broken, is likely to disintegrate in the memory and play havoc, for instance, under the strain of stage fright.

□

But in reading songs, where the hands of the blind singer may remain on the page, the technique of reading approaches the normal. In this field, then, teachers of the blind have their musical opportunity. Fortunately the human voice is always the perfect instrument, whether it be the inner or the vocal voice. To interpret the printed page by the use of the voice is, therefore, of special educational advantage. Such training may begin as soon as the blind child has learned the letters of the alphabet. In the Curwen Tonic Sol-fa the letter "d" or the figure "1" represents "doh", the letter "r" or figure "2" represents "ray", etc., and a few books employing this system are now available in Braille. It is thus possible for even first-grade blind children to "sight" read primary music. The method of writing the literal notes is quite simple. A hyphen or dash (two Braille dots in horizontal position) indicate a prolongation of the note, so that values of various lengths may be shown. In this manner the "pulses" or beats are distributed evenly along the Braille line, and the fingers are trained to fluency and quick perception. Teachers will at once grasp the significance of this method of cultivating fluency, which is of especial importance in counteracting the stumblings and hesitations which are all too prevalent among finger readers of music.

The literal notation of Tonic Sol-fa is not, of course, the standard system of music Braille. Since there are only sixty-three signs possible in Braille, and since many more than these are needed for all the purposes of literature, music, mathematics, etc., every sign must do double or triple duty and acquires an individual

identity all its own in each of these uses. This duplication is not so difficult as it may at first seem to the uninitiated. The first ten letters are the numerals, while seven of these primary signs represent the natural scale in music, but unfortunately "4" or "d" represents the Continental fixed *Do*. Thus it happens that the note "C" is the character for the letter "d", and here is a bit of difficulty for the blind child, which is too much for him in his first year, but is quite easy in time. As the child advances he is gradually introduced to standard music Braille, just as the seeing child, under the Curwen method of instruction, is gradually taught to read staff.

Not until recently has there been an extensive adaptation made in Braille of the literal Curwen notation. Even now comparatively few of our schools are using the books. The arguments for the Curwen system are especially potent in the pedagogy of instructing the blind, because of the peculiar difficulty of standard music Braille described above. Some day all instructors of the blind will realize that the sense of fluency in music reading depends on an early start, by using the easiest possible notation, and that this sense must be developed consistently to the end that the blind may derive the maximum benefit from the Braille system.

But even Braille songs are not without their special difficulties. The finger moves along only one line, and songs are composed of words and notes. In older Braille scores one often found all the words written together paragraph fashion, or as poetry, followed by the notes on a separate part of the page or even on another page. Of course, words and notes had to be read and memorized separately and then synchronized. In time it became the practice to break the piece into divisions, alternating phrases of words and notes which could be mastered successively and synchronized with greater ease. Quite recently experimentation has gone a step further, breaking the song up into separate words and notes, so writing them in the same line that each word is followed close-up by its note or notes. Observe the illustration in Tonic Sol-fa given below, in which the words, "Let sunshine fill our hearts today", is written to the ascending scale:

Let d sun r shine m fill f our s hearts l to- t day d.

This manner of writing songs has been called the "sight method" because the finger, moving rapidly along the line, may comprehend each word and note as a unit idea, even as the eye comprehends them in sight reading.

In 1925 a test of the method was made at the Illinois School for the Blind. Four high schools girls, who were efficient readers of music Braille, were given copies of an old English folk song which had been embossed for the occasion. At first sight they sang their respective parts from beginning to end, words and notes, without serious error or hesitation. It was an achieve-

BRAILLE AND STAFF EXAMPLE OF A TWO-PART EXERCISE

ment which probably had never before been realized in all Brailledom.

Psychology would probably approve the "sight method" as being correct, since it makes possible the unitary method of memorizing instead of the fragmentary method which has prevailed for almost a century. But it has its drawbacks. In complicated rhythms and wordy pieces it balks reading in even tempo, although it always assures correct synchronization of words and notes. The method is also impracticable for use in large classes composed of members of varying abilities in reading.

There are other reasons, too, why directors of choral groups should prefer the older "phrase method." In the latter method the words and notes may be attacked separately when occasion demands, and such is quite usually the case when a number is being prepared for public performance. In fact, the need (sometimes the personal ambition) to make a great public display, sad to relate, often leads a director to forget the reading technique which should be developed with care in each and every member of his class. Frequently, we grant, he may be helpless to do otherwise, being under orders to press through a brilliant number which is to be sung before the awestruck state legislature at a given time, when a generous appropriation for the school's budget is to be appealed for. For such or similar purposes of fame or gain, our larger residential schools of several hundred pupils may enroll a hundred voices in their chorus. The effect is imposing. Why worry about means when a specific end is in view? When Braille copies are not available, the rote method is resorted to without a qualm, so that some of the recruits who have been marshalled into the chorus may not even know what notes they are singing—to them it is all a tune or a part, acquired by ear without effort.

Such was always the case in the good old days before there was talk of "maximum Brailism" and before Braille presses were efficient. Many a time a whole cantata or oratorio has been taught by rote, and, of course, the effect on the audience was just as gratifying. Certainly those who were, or are, thus trained derive musical benefits beyond measure from their rote experiences, but, thank goodness, many directors now consider the members of their choirs something more than puppets in a show. One number taught by note is worth a dozen taught by rote, and fortunately the quantity of choral music in Braille is increasing, slowly but surely. In the

Perkins Institution near Boston and in the Nazareth Institution in Montreal, so far as American schools are concerned, the training of choirs has long been based on intelligent reading of Braille scores.

There are over sixty schools for the blind in America. It is recognized in almost all of them that musical training must be standardized from the very beginning of instruction. The tendency toward class work in music is manifesting itself. In these classes something approaching public school methods is being worked out, and portions of standard texts, such as the *Music Education Series* and the *Progressive Series*, are printed in Braille for the lower grades. With this early experience in music reading, it is quite probable that sight reading will advance *per saltum* in the future.

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But let us see what has already been accomplished. The senior chorus of Perkins has an enrollment of over a hundred voices trained to sing from copy. It has a repertory of over forty anthems, has sung with the Boston Symphony, and on occasion has been directed by distinguished musicians whose compositions were being performed. To provide this chorus with scores, several cantatas and oratorios, in addition to a long list of the best anthems and other part songs, have been transcribed into Braille by the press of the Institution.

In some of the larger cities of America, blind children are taught in classes with the seeing, instead of being sent away to residential schools. While primary musical training is given these children in special classes, they quite often later become members of glee clubs or other ensemble groups under the regular supervisors.

There are also out-of-school ensembles. In Chicago a chorus of forty-five adult voices was organized a few years ago under the auspices of the Blind Service Association, and this group has given annual concerts with notable success. Bands and orchestras of various descriptions have been formed among the blind of several of the larger centers, notably in New York at the famous Lighthouse School of Music, under the direction of Mrs. Louise Immeln; in Pittsburgh at the Pennsylvania Association for the Blind, under Mr. Clarence Grogan; and in Cleveland and in Chicago. Some of these are regularly scheduled in broadcasting.

Nor may we fail to mention the choral work at the New York Institution, which was so effectively exhibited before the World Conference on Work for the Blind



in 1931. In this same Institution many years ago Fanny Crosby, the famous writer of hymns, took part as a pupil and teacher in ensemble work. In the Pennsylvania Institution the late David D. Wood, distinguished blind director and composer, staged imposing choral performances which were musical events in Philadelphia, as also did his renowned pupil and successor, Adam Geibel, composer of "Kentucky Babe."

One of the most interesting of all achievements in conducting ensemble work among the blind has been made by Mr. Platt in the Royal Institution for the Blind, Birmingham, England. Some fifteen years ago he projected a unique adaptation of Tonic Sol-fa in Braille. He has trained his singing classes to read this system so efficiently that they have several times won prizes against seeing classes in the regular public competitions.

Louis Braille, the blind inventor of the dot system, was himself a musician—a teacher in the National Institution of France and an organist in Paris. His invention is now established the world over as one of the greatest boons that has thus far come to his fellow blind. It may be doubted whether the fantastic and misnamed idea of Braille "sight reading" ever occurred to him while his uncanny genius, with crude implements and pathetic humility, struggled to bring the bewildering array of dot characters into that orderly system which is now one of the wonders of human invention. If we could go with him in spirit to visit the hundreds of schools, in many tongues and many climes, where classes of blind children are singing their songs from Braille with musical comprehension, we would doubtless hear him whisper, in that humility which was his, "What hath God wrought!"

## What Fundamentals Shall We Measure?

FRANCIS C. ROSECRANCE

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"Let the love for literature, painting, sculpture, architecture and, above all, music enter your lives."—Theodore Roosevelt.

A RECENT article in the MUSIC SUPERVISORS JOURNAL entitled *We Need More Emphasis on the Fundamentals*<sup>1</sup> raises some very interesting and some very practical considerations. The article deserves the careful attention of every music supervisor, and in view of the author's position of influence in directing the policy of a great public school system, and of his experience in the music field, it merits a weightier emphasis and more adequate reply than a layman in music can give. Nevertheless, I venture these paragraphs because I believe the article challenges response on certain points, while at the same time I think we do need more emphasis on fundamentals if we know what they are.

It should be understood at the outset that I am not concerned in this article with the specialized instruction given to gifted children in instrumental or vocal classes. Neither am I concerned with those expenditures of effort devoted to bringing a band or orchestra or glee club along until it can give what approaches a professional performance. I am concerned with the musical education which is provided for the rank and file—for all children. It is in relation thereto, I think, that the author of the article already mentioned suggests that music supervisors "should not be party to false security these days" or be misled in thinking that either superintendent or the average school committee member believe that music is other than "a luxury, a non-essential, to be curtailed primarily in times of stress."

If it is imperative that children go to school, then schools must be kept open. If schools are kept open, their pupils must be cared for; they must be taught, and someone has to be paid for this teaching. It is not the teaching of art, the teaching of music, nor the teaching of sewing that adds extra expense to the tax bill, it is the teaching of children that costs money. In most school systems it is not a question of allowing children, in order to save money, to run on the streets during the fifteen minutes a day when they ordinarily would be taught music. The real question is whether children should be taught music or some other subject during those fifteen minutes. Superintendent Willard E. Givens of Oakland, California, was right when he declared: "You cannot discuss music in the

school program as a financial problem. You can discuss it only as an educational problem."

The whole matter of music in the schools is one of relative educational values. Will the study of music be as valuable to the total growth of children as the study of some other subject, whether now in the curriculum or not? This is a question which might be asked in boom times as well as in 1933. While this is too big an undertaking to go into here, it would appear that if instruction is to be economical and not to be wasted, the school must interest itself in the total development of boys and girls. And music has an important contribution to make to that development.

However, most music supervisors would probably agree that both the general public and traditionally-trained school men need to have a better understanding of the objectives of music education and of its contribution to the life of the child. Too seldom do discussions of the aims and accomplishments of music departments appear in professional journals other than musical publications. A cursory survey of two years' issue of a magazine devoted to the interests of school board members fails to reveal a single article, even in these critical times, in which music education has been defended in a proper light. No educational offering can afford to take its public for granted today.

A second point made in the article referred to is that "definite, tangible, specific results" must be obtained, and that supervisors must be able "to appear in behalf of their departments with really definite records." Too many are inclined to side-step such an injunction with the statement that "we know what we are doing is worth while, but we can't prove it." Such assumptions are dangerous. I know that it is difficult to measure intangibles, but that does not eliminate the necessity for trying to do it. I know also that a small amount of time is allotted to music as compared with other subjects. Mr. Reilly says:

"If we cannot teach sight reading in six years, then we are wasting our time on music, according to the practical, hard-headed officials who usually run the schools."

And yet in the average school system the total amount of time devoted to music during the six years which he specifies would not equal the amount of time given in one year to read-

<sup>1</sup>By William Arthur Reilly, chairman of Boston School Committee, in MUSIC SUPERVISORS JOURNAL for October, 1933.

ing alone. This is significant when it is recognized that reading involves a medium of expression with which the average child when he comes to school is much more familiar than he is with music, and that not a great degree of proficiency in reading at sight is expected at the end of the first grade.

Nevertheless, all education is endeavoring to produce desirable changes or growth in children. Our school systems exist for the purpose of making the child different from what he would be if it were not for the influence of the school. Some parts of the school system contribute in one way and some in another. Just so far as they make desired changes in children, they are justified; just so far as they fail to bring about a desirable change, they are unnecessary and may actually be harmful. The function of tests and measurements is to find out to what degree these changes have been brought about.

It would seem obvious that the evaluation of any type of work should seek first to obtain "specific, tangible results" in the important phases of the work, rather than in the minor or secondary ones. It is not always easy to do this. We probably would agree that the personality of the teacher, the child attitudes which she fosters, and her example are remembered longer, have more effect upon the life of the child, and in the long run are more important than the subject matter that she teaches. However, in most school systems a teacher's efficiency is rated by her skill in imparting skills or information. Probably this is because it is easier to measure desirable changes in a pupil's performance than it is to measure desirable changes in attitude and conduct. This situation, however, should not blind us to the desirability of evaluating the accomplishment of major objectives instead of minor ones.

It may be that the author of this article had the difficulty sketched above in mind when he wrote "sight reading is what is needed most today as a tangible evidence of the work being done in the schools." If his thought is that some results must be demonstrated, and that while "sight reading" is not the most important part of music education, it is one part that can be measured and therefore should be measured, then the present writer would be inclined to agree. Supervisors of music should accept the responsibility of demonstrating results. But just as teachers in the regular subjects must remember that "subject-teaching" is not the important thing (even if it is measured), so music teachers should not forget that ability to read music at sight is not the important thing in music education. Instead of devoting a number of years to teaching children to read music with great proficiency, would it not be better to devote those years primarily to teaching them to sing in an artistic manner, with beautiful tone and fine phrasing, a large repertoire of songs, to stimulate through intelligent listening an appreciation of fine music which they themselves could not perform, and through this whole-hearted participation to learn, as a secondary issue, such of the fundamentals of music notation as are inherent in the music studied? It is at this point that I do not agree with the previous article. I obtained one-half of my elementary education in a one-room one-teacher, eight-graded, rural school, enrolling in most years less than twenty pupils. I remember very well how we began each day and how we spent a portion of each Friday afternoon. We sang. There were not enough song books to go around; we grouped together in one portion of the room; the teacher taught us a new song, and we selected some old ones that we loved to sing. We threw our enthusiasm into the singing, we sang softly, and loudly, and to our untrained ears our music sounded beautiful; we enjoyed it, and the old school house didn't seem quite so dark and drab after our singing period was over.

My parents moved to a city of 65,000 population when I was in the fifth grade, and I was sent to a city school, monstrous in size, of course, in comparison with our country school, and the adjustment was quite a difficult one for a farm boy to make.

There I had my introduction to a series of mysterious syllables in music. They were meaningless and seemed silly to me and had not the remotest relation to my boyish interest in singing. I did not know the syllables, but I could sing the tunes. Why was so much work made of music? Gone was the relaxation and the beauty of our rural school sings. I remember the supervisor of music coming into our classroom periodically, and how she used her left hand as a staff and indicated the notes by the right hand. Eventually I learned to sound my do-re-mi with the rest of the children, but the sum total of my exposure to this sort of music was a violent distaste for the thing I had previously enjoyed. Music as a delightful experience did not exist for me from the time I left the country school until, at high school age, I became a member of a "barber shop" quartet which used to sing in the neighborhood and in the city park at all hours of the night. I must confess that the love for music that I have today was obtained in spite of and not because of the teaching of so-called music fundamentals in the schools.

I am raising the question "what is fundamental in music?" Is it in the knowledge of composers and their compositions, the significance of numbers in the time signature, the recognition of key signatures, the development of the clef sign, the names of the syllables, the exact mathematical relationship between the various kinds of notes, the meaning of dynamic markings for expression? Is it the ability to read music at sight? These can be measured, but is it certain that this is what actually ought to be measured?

I understand that these questions throw us into the midst of an old controversy in the field of music—whether we shall emphasize music appreciation or reading music notations. It seems to me that the warning signals flying from the field of English are of import here. The task of the English teacher is clear; she must teach children how to use good English—to read, write, and speak it—and also how to appreciate and enjoy good literature. These two dominant aims are both practical and aesthetic. The practical aim of English is the mastery of expression, both oral and written. The chief contact with literature should be a deep and splendid type of pleasure. We may safely recognize such indirect, subordinate, and incidental purposes as cultivation of reading habits and the acquisition of general information, of vocabulary, and of skill in rapid and intelligent reading. But the controlling aim in teaching literature is artistic enjoyment. Too often the drudgery of drilling, the "picking to pieces" has killed "good literature" for many people, just as music was nearly killed for me. The original and true purpose of studying both literature and music has been lost sight of, and a means has become an end in itself. Modern literature teaching and modern music teaching, in my opinion, are failures if students neither appreciate nor enjoy them, for pleasure and satisfaction are the criteria of their employment as a leisure-time occupation of adulthood.

There are those who would claim the same dual purpose in the teaching of music, namely, to help young people to produce good music, and to help them enjoy good music. There is a difference; English is an every-day tool of life. It has vocational value for the majority. English teachers can see that while Shakespeare is a source of joy, correct spelling and a ready, discriminating vocabulary are likely to mean a bigger monthly check for the stenographer. Therefore, about equal time is given to the "producing" of good English and to the enjoyment of good literature.

However, the difference rests in the fact that while the production of good English is a life-time occupation of most people, the production of music is the life-time occupation of a very small minority of people; it has no vocational value for the overwhelming majority. We are told that only a very small percentage of those young men and women who were



expert enough to play in the National High School Orchestra is planning to take up music as a profession.

Here is the reason, then, that we cannot allow "choir-masters," glee club, band, or orchestra conductors, or conservatory teachers to dictate the objectives and measure the results of public school music education. The professional musician is interested in specialization in music. He would have us teach a kind of music to all children which would be useful for only a few. We no longer prepare all high school pupils for college, because we know the majority will not go. Neither should we make all pupils undertake a musical preparation entirely suitable for professionalization in the field. Professor Jesse H. Newlon of Teachers' College says: "Let us say that the two great objectives of music should be, first, to give the great mass of people such understanding and appreciation of music that they can through life to a maximum extent enjoy music and participate in it; and second, in the later years of the secondary school to provide vocational training for those who show marked talent or interest."

To a layman it would appear that music supervisors must steer a careful course between Scylla and Charybdis. The musical drudgery which kills interest, dulls enthusiasm, and develops attitudes of hostility and indifference must be avoided on one hand, and on the other we must escape the passive, academic, and unresponsive attitude of the unintelligent listener. The way to learn to enjoy music is by active participation. When we cannot experience it directly, we can participate in it vicariously through listening to great musical organizations presenting great musical compositions. I believe that we become more musically intelligent by trying to play, to sing, to listen, and to enjoy actual pieces of music, not by long doses of formal drill aimed at some remote objective.

Music must be experienced; it is something to be lived, and felt, and expressed, and it involves an intellectual as well as emotional response.

The plain fact is that the laws of learning are universal; they apply to music as to anything else. Children learn by doing. They are ready to learn when they are interested in the thing you want them to learn; they will learn what gives them satisfaction. Do we want children to enjoy music? Then we must create a desire to enjoy it, followed by a feeling of satisfaction with the process. In view of these facts I cannot think it educationally sound to "let the appreciation go until the fundamentals are indelibly impressed." That is putting the cart before the horse. The motivation must come first if adult enjoyment and interest are not to be killed.

There is a natural functional use for the notational system in music, but I hope no teacher will teach my boy music notation until he has had a sufficiently broad and rich experience and has been thrilled by such deep enjoyment as will furnish a motive and a background for the study of abstract reading of music. Mrs. Coleman in her *Creative Music for Children* says:

"Children who had never sung songs in their lives delighted in singing folk songs and in improvising little songs of their own, and they all reveled in rollicking dances of childish primitive peoples. And what about notation? I gave it to them when out of their own experience they realized the need for learning to read notes, wanted it, and asked for it. Then it was easy."

We must get back to the proper fundamentals. It is the tangible evidences of these more important values that supervisors need to demonstrate to their superintendents and school committees.



## Conference Reminiscences

TO some people this is just another banquet picture, but to many hundreds of M. S. N. C. members it will bring to mind an almost endless line of associated thoughts—retrospective and anticipative. The picture was made at the opening of the 1930 Conference Dinner ("Formal Banquet" if you must) in the Grand Ballroom of Hotel Stevens—one of the many memorable events of the twenty-first meeting of the Conference. . . . Next April the Stevens will again house the Conference "all under one roof," with general sessions (also Supervisors Chorus rehearsals) in the Grand Ballroom . . . section meetings and other activities too n. to m. in the four other ballrooms and various additional assembly rooms . . . exhibits on the fifth floor . . . social gatherings in the great lounge . . . informal singing in the Grand Staircase . . . the Biennial dinner, again in the Grand Ballroom . . . and, of course, the festivals, concerts and other events scheduled for evenings in the Grand Ballroom and the Auditorium. We shall meet at the Stevens April 8-13, 1934.

# Aims and Objectives of Music Education

*A Study by Members of the Music Instruction  
Staff of the Pittsburgh Public Schools*

**D**URING the school year 1932-1933 every member of the education corps of the Pittsburgh Public Schools participated, in pursuance of the Reading and Study program for that year, in a study of the Aims and Objectives of education. The study was organized under an outline, the main headings of which were as follows:

**Part I.** Study of the aims and objectives of education in terms of what your school should offer to the boys and girls. (Undertaken by each school separately.)

**Part II.** Study of how the various subjects contribute to the realization of the aims and objectives set up.

**Part III.** Summary of the aims and objectives of the Pittsburgh schools and of the contributions of the various subjects to those aims and objectives.

Under the plan each school first appointed a committee to formulate a statement of aims appropriate to that particular school (as per Part I). In a series of building meetings the reports so prepared were studied and amended. Upon completion of Report I, each school proceeded in a similar way to prepare a statement according to the terms of Part II. The summary, for both Schools and Subjects, as under Part III, was prepared by general committees. A further feature was the issuance, before the plan was set in motion, of an extensive bibliography, and suggestions for determining aims and objectives. These latter were as follows:

(1) **Economic**—including skills, knowledges relating more directly to the use of tools and conventions of civilized life, and the technique of a vocation.

(2) **Ethical**—a higher concept of truth, morality, justice; a development of the principles of right conduct and an exemplification of such principles in daily life.

(3) **Social**—a better understanding of man's relation to man; of the interdependence of men in civilized lands, of cooperation in civic and social enterprises.

(4) **Cultural**—especially appreciation of the finer things in life, in art, in music, in literature, etc.

(5) **Health**—The maintenance of life and health.

The whole project stimulated an extraordinary amount of soul-searching thinking, and proved a powerful agency toward refining and deepening the foundation of our instruction. At the end of the year the statements on Music, from each of some seventy-five elementary and high schools, were delivered to the Director of Music, for his information. He read them, and came to the conclusion that life is not in vain. It appeared that even a philosophy of music education, to say nothing of a technique, was not beyond the reach of the majority of a whole corps of teachers. Lovely and discerning discussions came not only from quarters from which such statements might have been expected, but quite as much from unexpected sources. He experienced deep gratitude and a renewed faith: and because all of the essays held far more than local significance, he thought the readers of the JOURNAL would not be without interest in these reflections of their associates in the field of public school music.

WILL EARTHART.

NOTE: Two of the statements received as a result of this study are selected for publication at this time. Others will appear later if space permits. The first, below, was written by Florence Shute and Wallace Frost, teachers of music, Peabody High School, Pittsburgh, under the title, *Music in Relation to the Objectives for Education as Stated in the Peabody High School General Outline*. The second statement, *Aims and Objectives in Teaching Music* was written by Mollie E. Laffey, Westlake Elementary School, Pittsburgh.

**M**USIC is one of the most universal human needs, says Professor Mursell.<sup>1</sup> "The impulse to create and enjoy it exists among men everywhere, and has existed always. The part that it has played in our Western civilization is enormous. It needs no manner of excuse for its existence. Whether or not it may open vocational doorways, the fact is that those who are indifferent to it are outside the main trend of human experience, and those who love it and cultivate it are in harmony with the common sense of our race.

"In insisting upon the human need for music, by implication I also set a claim as to the ultimate objective of music education, in the schools and everywhere else. The fundamental objective of music education is to supply man's need for music."

<sup>1</sup>James L. Mursell, Professor of Education, Lawrence College, Appleton, Wisconsin. *We Need Music*, MUSIC SUPERVISORS JOURNAL, November, 1932.

It is necessary, however, to agree on a definition of music. Such terms as "classical" and "popular" are meaningless. Actually, classical music is the music of the classical period, roughly, from 1650 to 1800. Classical is not a term of appraisal. All genuine appraisal of music is made on internal evidence in the music itself. Some of the music of the greatest composers is dull, while occasional flashes of inspiration can come from anywhere. The important thing is to have a basis of judgment consisting of acquaintance with music. Music is in the world, it is a *human need*; clearly it is required of the schools to provide the opportunity to understand it. There is no war between two opinions, only the wish to know and so to enjoy.

It is also necessary, in view of the use of the term *ideal* in our outline, to dispel any vagueness that may hang about the term *idealism* in relation to music. Professor Mursell, in the article already mentioned, deprecates what he calls "starry-eyed idealism." In teaching music, we present two ideals—the ideal of excellence of the music itself, and the ideal of superior performance.

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Of the five objectives in education outlined by our committee, two—the ethical and the social—are inseparable from school music because it is fundamentally a group project; a third—the cultural—is inherent in music as an art. The contribution of the music classes to health, a fourth objective, is the development of correct breathing

and posture. Whether or not the pupil should enter music as a vocation is our principal concern with the fifth, or economic, objective. The discovery of talent is one of the most important functions of school music. Great talent, combined with intelligence and the capacity for unending perseverance, should be encouraged and given all possible assistance. Lesser talents or lesser determination should be discouraged from pursuing music as a vocation; here music as an avocation is of great importance.

Understanding of social situations cannot be taught. It must be acquired through daily contact with characteristic situations. For example, in a choir or an orchestra, a group of individuals must become a homogeneous unit. They must sing or play exactly in tune, and precisely in rhythm. Individual ideas must be subordinated to the authority of the music itself. The criterion is not the decision of the teacher but the ears of the performers. What improves is their power to hear, through the surrender of self to a united project in guided, purposeful listening. Thus the student is helped toward appropriate behavior, and to this degree he acquires an understanding of human relationships.

Another situation is met in public performance—school assemblies, school concerts, community occasions, and so on. After meeting all kinds of audiences, appreciative and indif-



terent, the pupils learn to consider elation or disappointment at their reception as of less importance than satisfaction or dissatisfaction with their own work. When their performance is good and the audience is enthusiastic, they experience the pleasure of having made a contribution to a larger situation.

A certain amount of service to the community is expected of school musical organizations. Fulfillment of these obligations is not always an unmixed pleasure. The occasions are often uninteresting. They take time and require street car fare. The philosophical attitude that students learn to adopt toward these inconveniences is invaluable to them.

The principal aim of school music is the enrichment of the present, but it is inevitable that this interest should be projected into the future in vocation and avocation. Every adult musical organization in Pittsburgh, professional or amateur, includes some graduates of Pittsburgh schools. Probably the strongest movement on foot today in American music is the encouragement of more choruses, orchestras, and chamber music groups. The need for this fruitful use of time is more evident today than ever before.

Intelligent and serious consideration of what constitutes the good, the beautiful, and the true in music is exacted of the student in the music class. Music consists of three elements—rhythm, melody and harmony. When one of these elements is overstressed by the composer, there is no composition. Thus the ordinary march, or piece of jazz, is physically stimulating, that is, the muscles respond to the primitive rhythm. The musically intelligent listener demands from music more than this. Just as colors and lines must be arranged in significant form by an artist, so a composer must combine rhythm, melody, and harmony into significant patterns and finally into a balanced and unified whole.

A cultivated musical taste is not mysterious. It is established by intimate contact with good music, approached with a lively curiosity to discover what is there and as lively a purpose to give expression to this in performance. The reason for so much honest disbelief in the superiority of the musician's kind of music to that preferred by the layman is that musician and layman are not talking about the same thing. The musician hears all that the layman hears, but the layman does not hear all that the musician hears. If a scientific lecture goes over my head, I do not conclude that there is something wrong with the scientific theory, but with my preparation to receive it. The music classes furnish preparation for receiving music. A defensible choice of music to be studied in any given year will provide examples from all significant schools and styles.

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As the technique of performance develops under teaching, the beauty of the music emerges. That the influence of such experience is deep, is evidenced in the energy with which the students meet the ever-recurring and at times seemingly insurmountable obstacles to the final result. Once a beautiful glimpse of a great composition has

been caught, discouragements, setbacks and apparent defeats cannot stop the striving toward further similar experiences. The goal is there, it has been reached and found desirable, and must be reached again.

The ethical outcomes of these activities are clear. Students in the music classes are habituated to appropriate behavior through daily contact with situations which demand sacrifice of self to project. They develop a sense of responsibility for their own acts through constant practice of responsibility both in rehearsal and in performance. They are led to render service by being called upon to serve. These are practical instances of the everyday situations which they will meet throughout their lives. They learn by doing.

High ideals are stimulated through constant contact with what represents the highest idealism in music; that is, perfection of the music itself, and a striving after perfection of performance. Here again the ultimate goal is to be attained through practical, present situations. The students learn to evaluate what they hear, and, consequently, to respect what is good, for they learn to appreciate intrinsic value. Through the gradual broadening of experience, prejudice, which has its roots in ignorance, is dispelled, and respect for and obedience to true authority develops out of understanding of authority. In any great musical composition the composer's intentions constitute authority. The greater the performing artist, the fewer the liberties he takes with these intentions, for he is perfectly content to let the music speak for itself.

## *Aims and Objectives of School Music Education*

### I. GENERAL AIMS

To contribute to the character of the individual and society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling, and the psychic health dependent upon abundant but orderly expression of emotion, that come from appreciation and love of beauty.

### II. SPECIFIC AIM

To develop appreciation and love of beauty through contact with, and the endeavor to create and re-create, the beautiful in music.

### III. SUBORDINATE AIMS OR OBJECTIVES

#### (a) Cultural

1. To develop musical responsiveness in the child, and to give him an acquaintance with music in all its phases.
2. To give the child a further means of self-expression.
3. So to guide the interest in music that it will be permanent.

#### (b) Social

1. To unify sympathies and feelings through group participation.
2. To develop habits of teamwork.
3. To prepare the child to partake in the musical life of the community.

#### (c) Ethical

1. To develop finer emotional sensitivity.
2. To direct thought from the self-centered and material to the impersonal and ideal.

#### (d) Economic

1. To recognize and encourage musical aptitudes and talents that have apparent vocational possibilities.
2. To give instruction in musical theory and technique that will be vocationally helpful.

#### (e) Health

To aid physical well-being:

1. Through the beneficial effect of music on basic feeling.
2. Through rhythm, which controls expression and coördinates and invigorates neural and muscular action.
3. Through the vitalizing effects of deep breathing.
4. Through the establishment of healthful posture, as a requisite to good singing and playing.

COMMITTEE ON PREPARATION  
Louise Loomis  
Hermine Schumacher  
Emma Hoerr, Chairman  
Supervisors of Music

Department of Music  
Pittsburgh Public Schools

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### *Aims and Objectives in Teaching Music*

JOHN DEWEY has defined all education as the reconstruction of experience. By this, he means that it is neither the storing up of information, nor the creation of fixed habits. Rather, it is the opening up to the individual of new and wider avenues for experience and action.

Every subject in a curriculum may be educative or non-educative, according to the fundamental philosophy on which its treatment is based. It is educative only in so far as it becomes an opportunity for wider and more characteristically human experience. For instance, if mathematics, history and literature are taught merely on a basis of information, or

of skill, they lose their value. Essentially, they are great fields of human enterprise and endeavor—wide realms in which men have discovered possibilities of experience and of action. Exactly the same thing holds in music. If it is taught as a dull subject, or as an information subject, then it has no real place in the school curriculum. Its justification and its educative value depend wholly on its being treated as a field of vital and inspiring experience.

The proper organization of the teaching of music is essentially the setting up of opportunities for the actual functioning, enjoyment and creation of music. What is demanded is music education through musical projects.

In the teaching of school music one might ask:

- (1) What is the meaning, for human life, of our subject when organized and taught in accordance with psychological conceptions?
- (2) What is its ultimate value?
- (3) What is its final justification?
- (4) What contribution can it make to the welfare of the individual and of society?
- (5) What is its ultimate aim?

An understanding of aims is an essential part of the equipment of the creative teacher. A constructive understanding of the ultimate aims of a subject provides an explicit creed, which can be made clear to the layman.

Music educators may be, and often are, challenged to say why their subject should be taught at all in the schools and why time and money should be given to it and why various proposed forward steps should be taken. Such challenges may come from many sources—from administrative officials in the schools, from school boards, or from the general public. Therefore, the music teacher ought to be able and willing to give a reason for his faith.

The aim is to give each child use of his singing voice and pleasure in song as a means of expression.

The general or humanistic aim of music instruction is to contribute to the character of the individual and society, an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling, and the psychic health dependent upon abundant but orderly expression of emotion that comes from appreciative contact with and the endeavor to create or recreate the beautiful in music.

The specific or musical aim is to develop appreciation of the beauty that is in music. *Music appreciation may be really estimated as the ultimate objective of all music education in the schools.*

The educational values of music may be summed up under four points:

- (1) Music education is a progressive reconstruction of experience.
- (2) Music education has value as discipline. Discipline in music comes from an association of inspiration with effort. We have it in the sense of something worth doing but difficult to do, and in the conquest of difficulty for an inspiring goal. The difficulties of music yield their disciplinary value only when attacked for the sake of music and the love of music—for the sake of appreciation.
- (3) Music education is an enterprise in fuller living. Education is life itself. The ultimate justification for music in the schools is not that children will use it at some time in the future, but that it offers them a wide opportunity here and now for fuller living. Help the child to live music and you have educated him musically.
- (4) Music education has an essential place in creative democracy, and always, if such aims are to be achieved at all, work in the field of music must be inspired by appreciation and directed toward appreciation.

CONTINUED ON PAGE TWENTY-FOUR



# Music Supervisors National Conference

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# The National President's Page

By WALTER H. BUTTERFIELD

Facts About the Biennial Convention, Chicago, April 8-13, 1934

THE Executive Committee, after consulting people in different sections of the country, and following full discussion within the Committee, has decided to omit the National High School Chorus and the National High School Orchestra from the 1934 meeting. Not only has there been a growing difficulty in financing enrollment in these organizations from towns and cities that would be at all representative of the Conference, geographically, but it was also felt that this would be the time not to ask school officials, music clubs, or parents to sponsor groups of young people for these two organizations. As the conference time approaches and we have had no marked advancement in financial recovery throughout the country, the wisdom of this decision has been realized. At the same time, there has been a noticeably strong feeling that we should have something of a national character in place of the student chorus and orchestra, and, as many supervisors were suggesting that a chorus of supervisors be organized, this desire is about to become a reality.

## Supervisors Chorus

On many occasions the Conference assembly has shown its exceptional ability to perform choral music practically at sight, and on three or four occasions, when there have been opportunities for rehearsals, the results have been truly remarkable. With all this in view, Dr. Hollis Dann has consented to organize and conduct a finely-voiced and finely-balanced eight-part chorus. The organization of this chorus will begin immediately.

The Vocal Affairs Committee has been devoting months of study to a careful choice of desirable choral material. Such a chorus plan offers a splendid opportunity to familiarize our Conference members with outstanding examples of the selections recommended by the Committee, and gives an invaluable object lesson in their interpretation and presentation.

One of the reasons for the remarkable achievements of the National High School Choruses was the plan of preliminary preparation, by which explicit directions were sent in advance to the chorus members. The same plan is now proposed for the Supervisors Chorus. The preliminary instructions which are to be sent to the enrolled members of the chorus will constitute a liberal education in the fine points of choral performance.

It is proposed, further, that the rehearsals of the chorus shall be conducted as a clinic, open to Conference members. This will be a most unusual opportunity for choral conductors and teachers to see exemplified the many fine points of preparing and presenting an artistic choral performance.

Arrangements will be made to broadcast the performance over a national chain, thereby making possible two

highly desirable things: first, a preliminary campaign throughout the country of publicity favorable to the high school chorus and to choral music in general; and second, an object lesson in superior choral singing for high school students, their parents, and the public.

Possibly the most important point of all is that this plan ought to result in vivifying interest in the large high school chorus. The recent movement toward a *cappella* and madrigal groups is splendid and should be fostered in every possible way. But in no sense is it intended to supplant the large chorus which enrolls numbers of students who for one reason or another are not concerned with those highly specialized activities. The large chorus is the supervisor's chief contact with an important element in the school and community which serves as a sympathetic background for the development of the highly talented pupils, and it should be made an essential link in the chain of music education as a community asset.

Finally, the supervisors chorus will be a tremendous lot of live, glorious fun.

## A Glimpse of Program Plans

The main emphasis of our program will be on the use and value of music in meeting the growing problems of leisure time. It is our plan to have one outstanding speaker for each forenoon session to talk on some phase of this general topic, such as: Monday morning, *The Needs and Problems of the Times*; Tuesday morning, *Fusion of Art Forces With Life*; Wednesday morning, *Education Through Music*; Thursday morning, *Annual Business Meeting* (until we are sure of our speaker for this morning we are not ready to announce the subject); Friday morning, *The Conference and the Leisure-Time Problem*.

The present plan is to have the rehearsals of the Supervisors Chorus at a time when no other important activity is scheduled—either in the forenoon or afternoon.

The afternoon sessions will give ample time for special luncheons, including the Sectional Conference luncheons and business meetings; high school solo singing contest (this will be a new feature and most interesting to a large majority of our membership), instrumental clinics, and the several round-table discussions and group meetings.

At this time we cannot give the full evening programs. The Exhibitors Association will give a complimentary dance and social function to the Conference early in the week. This will be most enjoyable. We are assured of the concert by the Supervisors Chorus, concerts of a festival nature by the Chicago Schools and the In-and-About Chicago Music Supervisors Club, and an in-



strumental ensemble competition festival which will be sponsored by the Committee on Instrumental Affairs, in coöperation with the National School Band Association and the National School Orchestra Association. Also, one evening will be devoted to the Conference dinner and usual play night, and one or two other good things are being considered concerning which we do not feel at liberty to make announcement at this time. At our many meetings throughout the week there will be rich programs by outstanding instrumental and vocal ensembles, which will be representative of the country at large.

The Exhibitors Association brings to the National Conference a wonderful display of music, music literature, instruments, and supplies of all kinds which it is impossible for any individual to see all in one place at any other time. It is worth while from an educational standpoint for us to have sufficient time at our meetings to examine and evaluate for our own needs this rich display of the "tools of our trade," and at the same time not be missing any of the vital meetings.

We are attempting to make the richest program possible for you, but at the same time we are endeavoring to prevent the overloading of any of the sessions so that each section may be held to a time schedule, and so that there will be ample time remaining for the luncheon periods, for personal conferences and consultations, and visits to the exhibitors' displays.

#### Music and Leisure Time

ONE of the most serious problems facing the leaders of our nation is concerned with the preparation of the rank and file of the people for wise and constructive use of the increasing hours of leisure time. Herein is a challenge which, I think, is recognized by every member of the Conference. We must accept this challenge in the fullest degree by immediately planning and putting into operation a comprehensive program. In order to do this, I have been authorized by the Executive Committee to appoint a Committee on Music and Leisure Time representing every activity in the Conference.

The plan includes the following points based on the recommendations of a special committee (Hollis Dann, Peter Dykema, Osbourne McConathy), appointed some time ago to study the entire proposition in relation to the Conference:

(1) That a Committee on Music and Leisure Time be appointed consisting of the Chairmen of all Conference standing committees, the Research Council, Council of Past Presidents, Executive Committee, Editorial Board, Commission on Costs and Economic-Social Values of Music Education, Founders Group, with ex officio members consisting of the Presidents of the six Sectional Conferences, President of the National Conference, and the Executive Secretary.

(2) That Chairmen of Conference standing committees and other groups represented may appoint sub-committees from their membership to give special consideration to the problems and activities of the Leisure Time program.

(3) That an Executive Sub-committee be appointed to conduct the operations of the general Committee on Music and Leisure Time.

(4) That all phases of the subject of music and leisure time be considered to the end that the Conference and its members shall contribute most fully and effectively to the growing movement for a thoughtful program of leisure time opportunities.

(5) That the Committee bring about the most effective cooperation of the Conference with the various national and local committees working on the leisure time program.

(6) That a statement be framed on the part which music may take in the leisure time program of national and community life, and that a slogan be devised to express this idea.

(7) That the Conference membership be kept in touch with the work of the Committee through the MUSIC SUPERVISORS JOURNAL.

The fact that it was deemed advisable by your officers to have represented in this committee, through chairmen or representatives, practically every Conference activity, indicates the scope and importance attached to the development as a Conference-wide project. Following is the roster of the committee and the groups represented:

#### Music and Leisure Time Committee

Osbourne McConathy, Chairman Committee on Contacts and Relations (General Chairman).

Will Earhart, Chairman Research Council.

Ernest G. Hesser, representing Executive Committee.

Karl W. Gehrke, Chairman Council Past Presidents.

Glenn H. Woods, Representing Board of Directors.

Edward B. Birge, Chairman Editorial Board.

C. M. Tremaine, Chairman Commission on Costs and Economic-Social Values of Music Education.

Peter W. Dykema, Vice Chairman Research Division of the Commission.

Russell V. Morgan, Vice Chairman, Publicity Division of the Commission.

Ada Bicking, Chairman Rural School Music Committee.

Clarence C. Birchard, Chairman Advisory Committee on Conference Finance.

Paul J. Weaver, Chairman College and University Music Committee.

Charles E. Griffith, Chairman Exhibitors Committee.

Frank A. Beach, Chairman Festivals and Contests Committee.

John W. Beattie, Chairman Legislative Coördination Committee.

Joseph E. Maddy, Chairman Committee on Instrumental Affairs.

Sadie M. Rafferty, Chairman Music Appreciation Committee.

George Gartlan, Chairman Music Administration Committee.

Edgar B. Gordon, Chairman Committee on Music Education through Radio.

Maude M. Howes, Chairman Committee on Theory in Secondary Schools.

Frances E. Clark, Representing Founders Group.

A. D. Zanzig, Chairman Committee on School Music in Community Life.

Hollis Dann, Chairman Committee on Vocal Affairs.

C. E. Lutton, Chairman Transportation Committee.

#### Ex Officio Members

Arthur G. Wahlberg, President, California-Western School Music Conference.

Laura Bryant, President, Eastern Music Supervisors Conference.

Fowler Smith, President, North Central Music Supervisors Conference.

Charles R. Cutts, President, Northwest Music Supervisors Conference.

J. Henry Francis, President, Southern Conference for Music Education.

Frances Smith Catron, Pres. Southwestern Music Supervisors Conference.

President of the National Conference.

Executive Secretary.

The members named for the Executive Sub-Committee are: Osbourne McConathy, Peter Dykema, Augustus D. Zanzig, Hollis Dann.

I feel sure that this project will engage the best thought and hearty cooperation of every Conference member. I earnestly solicit for the committee your comments and suggestions and active assistance.

#### M. S. N. C. Broadcasts

ARRANGEMENTS are in progress for a series of music education broadcasts over a National Broadcasting Company network, sponsored by the Music Supervisors National Conference. The plan calls for a weekly program over a period of six or eight weeks, beginning early in 1934. This project is of vital importance to everyone interested in music education. Conference members, I am sure, will eagerly anticipate announcement of further details, not only that they may hear the broadcasts, but also in order that they may coöperate in building up an audience among their local constituency. Full information will be made available to all Conference members in ample time prior to the first program of the series.

*Walter H. Butterfield*

President, Music Supervisors National Conference

November 20, 1933.

Classical High School, Providence, R. I.

# College Courses in Music Education

CHAUNCEY B. KING

Director of Music, Delta State Teachers College  
Cleveland, Mississippi.

This article concludes Mr. King's abstract of *The Content and Teaching of College Courses in Music Education*, a master's thesis completed at Northwestern University. The previous installment of the review was published in the October, 1933, issue of this magazine.

Data were obtained from 67 institutions of higher learning that are reputed to have strong departments in music education. These included 31 universities, 17 state teachers colleges, 10 colleges, and 9 conservatories. A 1931-1932 catalog was secured from each of these institutions. All information bearing on the problem at hand was taken directly from these catalogs, in so far as it was possible to do so. A questionnaire was then sent to the instructors in charge of the music education courses asking for information that could not be secured satisfactorily from the catalogs.

**D**ATA relative to instructional materials that are used in music methods courses were obtained by means of the questionnaire mentioned in the note above. A table was presented which asked for information concerning four types of materials that are commonly used; namely, (1) Basic Texts (other than manuals), (2) Reference Works, (3) Teachers' Manuals, and (4) Other Materials. In tabulating the data which were furnished by the responses given in the table, all courses were arranged into two categories; namely, courses involving the elementary grades, first to sixth inclusive, and courses involving the secondary grades, seventh to twelfth inclusive (102 courses were elementary, 84 were secondary, and 14 overlapped).

## Instructional Materials Used in Elementary Grades

**Basic Texts.** No one basic text was found to be given significant use in elementary courses. Only 19 respondents out of 59 indicated the use of basic texts and nine different texts were suggested by these. Of the texts listed for basic use, the one used most, *Psychology of School Music Teaching*, was mentioned by only 4 respondents.

**Reference Works.** Texts on the teaching of music have much wider use for reference than for basic use, according to the questionnaire responses. Over 20 texts were shown as having much reference use for grade methods courses.

**Teachers' Manuals.** Teachers' manuals and the song books that are treated by these manuals comprise the type of materials that have the widest classroom use. Six "Series" were mentioned as having much use. Most instructors use several of these.

**Other Materials.** Other materials were mentioned as having incidental use in the teaching of elementary methods. These included:

- Music appreciation materials.
- Yearbooks and magazines.
- Standard courses of study.
- Rhythm band materials and instruments.
- Texts on creative work.
- Class piano materials.
- Tests and measurements.
- Song charts, tonal group cards, staff cards.
- Music festival, operetta, and cantata materials.
- Advertising materials of the various music companies.
- Supplementary song materials for elementary grades.

## Instructional Materials Used in Secondary Grades

**Basic Texts.** There is a basic text that has wide use in courses in secondary methods. This is *Music in the Junior High School* by Beattie, McConathy, and Morgan (1930). Of 48 references to a basic text, 27 listed this text.

**Reference Works.** Reference works are much used in methods courses for secondary grades according to the questionnaire responses. Forty texts in music education were shown

as having some use for reference purposes. These are listed in Table VIII.

**Teachers' Manuals.** These are seldom used in secondary grades.

**Other Materials.** The types of materials that were suggested under "Other Materials" are similar to those suggested for elementary methods.

## Implications

Teachers of music methods courses would doubtless welcome the appearance of new and well-prepared teaching texts. Only one text is having wide use at the present time, and that text is designed for the junior high school.

With regard to the use of teachers' manuals in elementary methods courses, it would seem that this type of material is being overemphasized in some cases.

The yearbooks and magazines that have the widest use among "Other Materials Used," are those of the Music Supervisors National Conference. Since this organization is responsible for nearly every study and investigation in the field of music education that has been conducted, a still wider use of this material would seem desirable. Attention is called to the 13 bulletins that have been formulated by the Music Education Research Council of the Music Supervisors National Conference in the past eleven years. These contain much valuable information which every teacher of school music should use.

## Teaching Procedures in Music Methods Courses

The data used in determining certain teaching procedures were furnished by the responses of 59 instructors to questions that appeared in the questionnaire. These questions pertained

TABLE VIII  
REFERENCE WORKS USED IN MUSIC METHODS COURSES FOR  
THE SECONDARY GRADES

Title of Reference Work	Number of Respondents Using Such a Work
(1) Music in the Junior High School—Beattie, et. al.....	16
(2) High School Music Teaching—Baker, Giddings.....	13
(3) Psychology of School Music Teaching—Mursell, Glenn..	12
(4) Introduction to School Music Teaching—Gehrken.....	5
(5) Essentials in Conducting—Gehrken.....	5
(6) History of Public School Music in the U. S.—Birge.....	5
(7) Music Education in America—Davison.....	5
(8) School Operettas—Umfleet.....	4
(9) Tests and Measurements—Kwalwasser.....	4
(10) Psychology of Musical Talent—Seashore.....	3
(11) Preparation and Presentation of the Operetta—Beach....	3
(12) Principles of Music Education—Mursell.....	3
(13) Education Through Music—Farnsworth.....	3
(14) School Music Handbook—Cundiff, Dykema.....	3
(15) School Orchestras and Bands—Woods.....	3
(16) What We Hear in Music—Faulkner.....	3
(17) Music and Romance—Kinsella.....	3
(18) Listening Lessons in Music—Fryberger.....	3
(19) Music Appreciation—Erb.....	3
(20) Voice of the Boy—Dawson.....	3
(21) The Child Voice in Singing—Howard.....	2
(22) Training of the Boy Voice—Johnstone.....	2
(23) Appreciation of Music—Welch.....	2
(24) Music and Life—Surette.....	2
(25) People and Music—McGehee.....	2
(26) The Music Supervisor—Tapper.....	2
(27) Musico-Dramatic Producing—Jones, Wilson.....	2
(28) An Approach to Harmony—McConathy, et. al.....	1
(29) Elementary Harmony—Tapper.....	1
(30) Harmony for Eye, Ear, and Hands—Fellowes.....	1
(31) Notation and Terminology—Gehrken.....	1
(32) Epochs in Musical Progress—Hamilton.....	1
(33) Progressive History of Music—Forsythe.....	1
(34) Outlines of Music History—Hamilton.....	1
(35) Instrumental Technique—Maddy, Giddings.....	1
(36) Instrumental Class Teaching—Maddy, Giddings.....	1
(37) The Eloquent Baton—Earhart.....	1
(38) Choral Interpretation and Technique—Coward.....	1
(39) Giving of High School Credits for Private Music Study— National Bureau for the Advancement of Music.....	1
(40) Music for Public School Administrators—Dykema.....	1



# **HARMONY SIMPLIFIED**

by RALPH LYMAN BALDWIN and ARTHUR F. A. WITTE

**BOOK I** To Secondary Triads . . . . . \$1.50

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Sixth Chord . . . . . \$1.50

It is seldom that a theoretical work finds so happy a reception as has been accorded this new contribution to the teaching of Harmony. Yet, in reviewing the course as outlined by Mr. Baldwin and Mr. Witte, it becomes increasingly evident that their approach to the subject is new and is many strides ahead of other works on the subject.

● Perhaps the most arresting thing they have done has been in clarifying the entire subject. It is almost astounding to contemplate the amount of matter previously considered necessary that has been eliminated, and it is an agreeable feeling, when examining these books carefully to realize that so much of this hitherto highly esteemed material is in reality not necessary at all,—is in fact, really undesirable in that it tends to obscure and make more difficult a subject that is sufficiently obscure and difficult in itself. The division of the course into two separate books has also proven sound and valuable.

● The collaborators have drawn upon their years of experience in the public schools to so organize the work as to make it particularly practicable for class teaching. From this, it is to be deduced that anyone interested in the subject of Harmony, as either teacher or student, will, in all probability, here find something to his immediate liking and something that he can put to quick and profitable use.

## **OTHER TEXTBOOKS:**

MUSIC TO THE LISTENING EAR by Will Earhart . . .	\$2.00
CHORAL MUSIC AND ITS PRACTICE by Noble Cain . .	\$2.00
PROBLEMS IN PUBLIC SCHOOL MUSIC by Jacob Kwalwasser	\$2.00
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to five phases of instruction. A summarizing statement regarding each will be given.

The first phase concerned the emphasis placed upon the methods of the various school music "series." It was found that most of the instructors present several "methods" of teaching music and allow the student to follow the method which he feels is best adapted to his needs. The mean number of series that are used as a basis for the presentation of these methods is four. The emphasis given one series at the exclusion of others is slight.

The relative emphasis given to materials and methods of the various school music series was found to be almost the same.

The assignment of special problems for detailed study and written report is an important feature of all courses in music methods, according to nearly every response made.

Definite outlines of the work to be covered in each grade are presented by 44 out of 59 respondents involved.

The use of syllabi in the teaching of music methods courses was not definitely determined. It is quite certain, however, that less than half of the instructors involved use syllabi.

According to the data presented in the above, a typical procedure in the teaching of a course in elementary methods would be somewhat as follows: The major portion of the class period would be devoted to a consideration of the materials and methods of the various music series. This would probably involve reading through much song material by the class. It would also probably involve an analysis and evaluation of these song materials, based upon many criteria, such as types of materials used, names of composers, technical problems included, use of art illustrations, and others. The methods of a series of music books would probably be taken up in two ways: They would be suggested in connection with many phases of materials presented, and a definite study of methods as presented in teachers' manuals would also be made.

Aside from a consideration of materials and methods, students would be asked to make reports and to write papers on specific phases of school music, basing them upon extended reference readings. They would also be given specific outlines for the teaching of music in each grade. In some institutions, course outlines (syllabi) that listed all of the above requirements would be used.

#### Implications

The need for course syllabi in the teaching of music methods has become very obvious in this study. Several factors contribute to this need; viz., the large amount and great variety of the content of these courses, the scarcity of suitable textbooks, and the absence of a standard course of study for use in connection with teaching music methods. Careful organization is the key to improved courses in music methods, and it should be urged that every instructor give his best efforts to the preparation of course syllabi. These should contain the aims of the course, outline of topics to be considered, specific problems for study and discussion, reference readings and lists of questions.

#### Opinions and Suggestions

Opinions and suggestions for improving courses in music education were received from 52 music educators. These opinions and suggestions may be summarized as follows:

(1) Less emphasis should be given to methods and to "series" teaching.

(2) Basic principles of school music teaching are more important than particular methods.

(3) The interests and capacities of the child should determine the type of instruction that is used.

(4) Greater emphasis should be placed upon observation and practice teaching in the training of school music teachers.

(5) Definite musical requirements should be met before students are admitted to music education courses.

(6) Very little of the content that now goes into courses in

music methods should be omitted. Greater emphasis should be given the following topics:

Instrumental work.

Music appreciation.

Conducting.

Rhythmic sense development.

Aesthetics.

Pageantry, folk dancing, festivals, dramatics.

Psychology.

Creative work.

Tests and measurements.

(7) Miscellaneous improvements in the field of music education should include the following:

Changes in the curriculum.

Greater cooperation with other fields.

Standardized courses in music methods.

Better instructional materials for music methods courses.

Better prepared music education instructors.

#### Conclusions

The study reviewed in these pages has been an extensive one, and has brought to light many challenging problems that need to be solved. It has also disclosed several shortcomings that now prevail in the field of music education. The most apparent conclusion of the entire study is that there are little uniformity and standardization in the content and teaching of college courses in music education. The statement of a prominent music educator that "these courses depend almost entirely upon the individual experiences of the men and women who give them" has been thoroughly confirmed.<sup>1</sup>

In order to remedy this situation, it would seem necessary that intensive studies be made of several of the problems discovered in this study. While music educators have contributed, and are contributing, to music education literature much material that is inspirational and helpful, not much of this can be said to be scientific, and it is not given recognition comparable to the literature of other fields. This is a distinct loss and is felt particularly by those who are engaged to teach the "teaching of music" in higher institutions of learning. It is hoped that this study will suggest other studies, and that intensive research in the field of music education will soon be forthcoming.

<sup>1</sup> Karl W. Gehrken.

#### Aims and Objectives in Teaching Music

*Continued from page 18*

In America our ideal is to require all children to attend school until they are so completely equipped with knowledge, habits, skills and ideals that they may become strong citizens of a great democracy. Our schools must exist for the purpose of education. Scholarship may mean a trained intellect, but education denotes a trained human being, with all his power of emotion, expression and appreciation. And in this matter of education music has been demonstrated to be most effective in training young people to be intelligent, industrious, useful and happy members of the community.

The subject which proves most effective in developing an equal balance of the intellect and emotions is music, because it provides a wonderful outlet for those finer emotions that make us human. It is the language for expressing those emotions. This is the reason why music in the schools is equal in value to other studies, and perhaps even more effective in cultivating the qualities of a good citizen. When the child attains the age of citizenship, his greatest danger will come in his hours of leisure. It is at this time that his intellectual development, if combined with emotional discipline, will be of immense value to him as a citizen.

MOLLIE E. LAFFEY

Westlake Elementary School



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# Selling a Full Music Program to the Community

WALTER H. HODGSON

Cornell College, Mt. Vernon, Iowa

IT is not necessary to enumerate the many ways in which school boards have cut into the music programs of their various schools. However much we may decry this often drastic action on their part, it will do us very little good to merely attack such action. School board members are faced with the necessity of curtailing running expenses of the school, by one means or another; when they make a sacrifice of the music department, it is merely evidence that in their minds music as it is taught in the public schools is less important than reading, arithmetic, or geography.

Nor is it necessary or the purpose of this paper to justify the inclusion of music as one of the important contributions of any curriculum to the future social and spiritual development of our people. We music teachers are convinced of the growing need for real musical culture in the United States. Leading philosophers and educators have convincingly stated the importance of fulfilling this need; leading musicians and educators have convincingly stated our ideals and objectives; music teachers and supervisors have convincingly illustrated the practicality of these aims by splendid examples of music education in thousands of towns throughout the country.

On the other hand, convinced of the value of our work, it behooves us music teachers to do something more about the situation than mope, or criticize the epidemic of unfavorable board actions. By and large our situations are as tenable as we make them. A town sufficiently aware of the importance of a well-directed musical program, is loathe to see such a program destroyed. It is up to us music supervisors to keep our employers aware of the importance of our jobs. Our *adequacy* for filling these jobs is of course a personal matter—an issue each of us must face. Those of us unwilling or unable to do this, can scarcely hope for support from the board or superintendent when the school budget is of necessity being sliced. It is my purpose to point out some means and agencies by and through which music teachers can keep parents aware of what the music program means to school life—agencies and means which are often neglected.

\* \* \*

Bands, orchestras, glee clubs, operettas—these I shall not discuss. They are usually well publicized and the most important business of leaders of such groups is to improve the quality of their productions. In cities where part of the music program is being cut out, these "advertised" activities are frequently saved while more fundamentally important agencies of music education are discontinued. There are many other agencies, however, through which parents can be brought to see music functioning as a reality in the lives of their children—agencies which all too often have been neglected.

To begin with, supervisors must cease to neglect the grade school music program in favor of that of the high school. Good grade school music is more important than good high school music. Without the former, the latter is impossible. Because grade school music has fallen into oblivion *as far as the public is concerned*—at least in many localities—I first propose a well-planned "publicization" of the grade music program.

Now, it is a first principle of advertising that we must have an article worthy of advertising. Long-time advertising (and certainly we must conceive our project as a long-time plan) of an inferior product is useless. But having a grade school music program of which we are proud, how can we make our community conscious of it?

Arrange a carefully planned evening in every grade school, during which parents have a chance to see a regular music lesson in progress. Advertise such a demonstration as a *regular music lesson, not as an entertainment*, and give what you promise—not merely a well-rehearsed concert. If new work or "sight singing" is to be attempted, don't fudge; it is not hard to detect when "sight singing" is exercised on memorized songs. After the individual grades have had their lessons, it is interesting to parents to see the development of music from grade to grade by having each room perform briefly. This may be a song, or a rhythm band or a musical game. Several suggestions of pertinence occur to me:

(1) The whole program should not last over an hour and fifteen minutes.

(2) Begin early so that first to third grade mothers will be content; Friday evening, from 7:15 to 8:30 is the logical time.

(3) Special groups appear to advantage, such as grade school orchestras. Again—plan to show regular rehearsals of such groups—not "concert appearances."

(4) Be chary of introducing much individual talent. There are many other occasions when the students may shine as soloists. *Stress the group and class activity.*

(5) Avoid any appearance of an entertainment. Show what happens in regular class periods.

(6) Invite parents to meet the music teachers and classroom teachers; accept every opportunity to further your own acquaintance with parents and teachers.

\* \* \*

Such a program hinges on several conditions: That you are proud of your grade music and want the parents and the town to be so; that the children really enjoy the music, and that participation is not a discipline but a joy; that the exhibition of a general music program is more important than that of special or talented groups. *If your teaching and philosophy of education include these conditions, such demonstrations are of inestimable value, and more important than concerts in selling music education to tax-burdened citizens.*

Where music participation in the junior high school is general, a like demonstration is desirable. Beside such exhibitions, and beside the regular publicity of special groups (orchestras, bands, etc.) there are several high school music agencies which can aid in bringing the music program to the appreciative attention of the community. The first that suggests itself is a well-developed program of small ensembles, both vocal and instrumental. They can play at school functions, service club luncheons, political and public meetings. They should be encouraged to play and sing music of the finest kind; not arrangements, but original works as penned by the masters. It is not often possible to play symphonies in the original, especially in smaller towns, because of insufficient instrumentation, and frequent difficulty of individual parts. It is very possible to play some of the easier Haydn, Mozart, Beethoven and Schubert chamber works with and without piano. One of the saddest common sights in our school music is the competent string quartet playing nothing but "simplified" arrangements. (Note: Of course no disparagement is intended the simplified arrangements. They are valuable for amateur quartets, but should not constitute the entire repertoire of a capable group.) Likewise, while few operas are possible of high school presentation, small vocal ensembles from the very best literature should be used. There should be no hesitation in transposing such works into the ranges of your singers, so long as the character of the music is not changed by too great a transposition.



Progress is the activity of today  
and the assurance of tomorrow  
—Emerson.

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Lyrics and melodies of romantic charm.  
Solo and group dances. Splendid op-  
portunity for presenting to advantage a  
large chorus. Elaborate or simple stag-  
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A dramatization of a favorite fairy tale.  
Especially adapted for schools as juniors  
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cult to produce but may be made quite  
elaborate.

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May be given indoors or outdoors, after-  
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catchy rhythms and picturesque Hula  
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Operetta in Two Acts for Women's Voices

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Operetta for girls or women. Excep-  
tionally fine music and a fanciful plot,  
full of mystery but interspersed with  
many humorous situations.

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**CLEOPATRA**

A Short Opera Burlesque for Men

Words and Music by

John W. Brigham

Price, 75c

The excruciatingly funny situations that  
occur with Cleopatra, Mark Antony,  
Pompey, Caesar and the Ghost of King  
Tut figuring in "Cleo's" love affairs  
will be thoroughly enjoyed.

**ROMEO AND JULIET**

A Musical Burlesque for Men

in Two Acts

Words and Music by

John W. Brigham

Price, 75c

Here is another one of Brigham's mus-  
ical burlesques. A glee club of about  
twenty members is sufficient to stage  
either of these truly funny burlesques.

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**LITTLE RED RIDING HOOD**

Operetta for Children in Four Scenes

By L. E. Yeamans—Price, 75c

The composer has taken this always de-  
lightful story and has made a clever  
and melodious musical dramatization of  
it which is sure to please an audience  
and in which young performers will  
have a glorious time.

**THE MAGIC BOWL**

By Bryceson Treharne—Price, 75c

One of the best and most recent oper-  
ettas for junior high students. Its three  
interesting acts take about 45 minutes.

**LET'S GO TRAVELING**

By Cynthia Dodge—Price, 60c

The music of the easy solos and unison  
choruses is bright and happy and the  
idea of this operetta quite interesting  
and entertaining.

**A ROSE DREAM**

For Girls and Boys or Girls Alone

By Mrs. R. R. Forman—Price, 60c

This pleasing operetta is rich with veins  
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scenes.

**O CHO SAN**

By Mrs. R. R. Forman—Price, 60c

It is easy to imagine how colorful and  
charming this operetta is with the little  
ones in easily created Japanese costumes  
and the settings blossom-bedecked and  
glowing with lanterns.

**DAY BEFORE YESTERDAY**

By Cynthia Dodge—Price, 60c

A cleverly planned operetta, requiring  
a little over half an hour to present.  
In it the pages of history are made to  
open and well-known historical charac-  
ters step out.

Every high school music program should have a "creative music" or harmony-composition class for gifted students. Concerts of music written by such classes invariably attract much attention and favorable comment. In some large school systems, such as Minneapolis, one teacher who is especially prepared to conduct this work spends one day a week at each of the high schools, and the most outstanding work from each school is presented in a final city-wide contest. Where such a complete program is not possible, either the music supervisor or some competent outside musician should take charge of the group, always stressing the need of individual expression as the basis of the study of theory.

Another means of bringing the music program to the attention of the public lies in the more intimate contact of music with other subjects, such as English and geography. Projects which involve several departments in a unified production are fruitful educationally, and bring attention to the fact that music is increasingly becoming an integral part of the lives of the young. Of course, the best and most successful way of achieving popular recognition of a fine music program is to *improve the content of that program, whether the improvements are apt to achieve sudden publicity or not.* The music appreciation classes in the high and junior high schools are very important therefore, although they have little "advertising" value.

\* \* \*

A final word about which portion of the public will be most sensitive to such a program of music "publicization." Parents constitute a relatively large proportion of the population, so that if they can be properly reached through parent-teacher clubs, school papers, and contacts with your department, a large part of your objective has been achieved. Newspapers are usually friendly, but remember that they must print news; so that the unusual—the unique contribution of your department—is better material for them than the quality of your regular instruction. The school music program sometimes suffers from the opposition of the musicians' union and from professional teachers. Occasionally it is impossible to placate such opposition; but frequently opposition comes from grievances more often real than fancied. For example, I have known glee club directors, who by never giving leads in the semi-annual operetta to other

than their own private students, have kept a large private vocal following, even during the depression. Is it any wonder that private teachers resent such practices? Likewise, school bands have so nearly supplanted the old-time job band, that it has almost unprofessionalized the playing of band instruments. If the supervisor will come to an agreement with the union, which will convince the professionals that the schools are not consciously crowding them out of a livelihood, and will see that his teachers take no unfair advantage of private teachers, this antagonism will usually die. There are many ways in which the supervisor can give private teachers a chance to participate in the school program. The most outstanding and practical help would be the granting of credit toward graduation for satisfactory study with a competent teacher. Supervisors interested in this project will find several plans worked out and functioning beautifully, whereby this desirable condition may be achieved. Again, when the supervisor is hard pressed for time, he may find some private teacher who would be glad to coach an ensemble gratis, particularly if allowed to use some of his own students, and given proper credit. Private and public music education must work together rather than at cross purposes if they are to succeed. The ingenuity of the supervisor can find many ways of making his position useful to private musicians and will thereby strengthen his own situation.

\* \* \*

Summary: I have suggested that we set our minds to a new program of "selling" music to our communities. Far from neglecting the usual means of music publicity (bands, etc.), I propose that we also set up new agencies which will supplement the older organizations, and by their newness attract more attention. I suggest the wide-spread exhibition of regular music work, particularly in the grades, the development and popularizing of a more varied high school program, the deliberate effort to placate jealous or competing musical factions in the community. I think that music teachers are willing to fight for the continuance of their work. Let us not fight blindly; all the science that advertising and promotion have to offer is at our disposal.

*LET US SHOW OUR COMMUNITIES OUR DREAMS;  
THEY WILL HELP US REALIZE THEM.*

## Music Teachers' National Association

THE Music Teachers' National Association will convene for its 55th annual meeting at Lincoln, Nebraska, on December 27, 28, 29, and 30. President Albert Riemenschneider has announced a schedule of events which promises a meeting of unusual excellence.

Again, as last year, the National Association of Schools of Music will hold its meetings at the same place at the same time. Earl V. Moore, president of the N.A.S.M., has charge of certain features of the general program for the joint sessions of the two associations.

The Nebraska State Music Teachers' Association, which for the past two years has enrolled a membership of over 1,000, postponed its regular annual meeting from the usual time earlier in the year, and will join with the M.T.N.A. in the December convention. Edith Lucille Robbins of Lincoln, president of the Nebraska Association, is also chairman of the M.T.N.A. local committee, and, with a group of representative musicians of that city, is planning an elaborate series of musical programs for the evenings and for the "musical interludes" on the regular daily sessions.

President Riemenschneider of the M.T.N.A. has already secured the consent of the following distinguished musical educators to be present and help in the Lincoln program: Howard Hanson, John Erskine, Osbourne McConathy, Joseph E. Maddy, Rudolph Ganz, Leon Sametini, Jacques

Gordon, Rowland Dunham, Robert McCutchan, Joseph Brinkman, Winifred Christie, William Arms Fisher, William C. Mayfarth, J. Lawrence Erb, Peter W. Dykema, James T. Quarles, Frances Elliott Clark, C. M. Tremaine, Frank A. Beach, Russell V. Morgan, Charles Sanford Skilton, James Francis Cooke, Ernest White, and others.

An evening of American compositions for symphony orchestra is planned again as one of the features of the four days, similar to that held at Detroit and Washington in the last two years, with Howard Hanson acting as conductor. Mme. Winifred Christie will hasten her return from Europe in order to be at Lincoln and present a complete recital on the Beckstein-Moor Double Keyboard Piano, which has attracted such favorable attention at A Century of Progress Exposition. There will be notable concerts by choral and instrumental groups, forums for voice, piano, violin, organ, and choir. The Vocal Forum will again be under the direction of the American Academy of Teachers of Singing, with George Fergusson acting as chairman.

Membership in the M.T.N.A. is not restricted but is open to all interested in the progress of music in this country, upon payment of the annual membership fee of \$4.00, which admits to all sessions and secures as well a copy of the clothbound *Book of Proceedings* containing the papers and addresses given at the annual meeting.



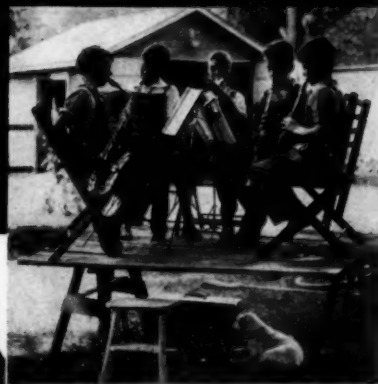
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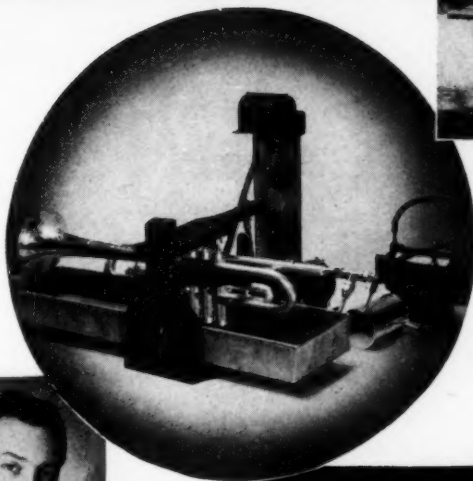
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**BACKYARD MELODY**—These budding artists from Nokomis, Illinois, appear to have been in a hurry to erect their bandstand. But they tolerate no makeshifts when it comes to instruments—preferring Conns. In imagination, they're likely playing in a great concert hall and dreaming of the fame we hope will be theirs some day.



**REMARKABLE VALVE TEST**—During a recent Conn Convention this device demonstrated the wear-proof qualities of Conn's new Crysteel valves. Running for nearly three days—all three valves were operated at a rate of 20,000 strokes per hour. Over a million and a half strokes—more than three years of normal usage—yet the pumps showed only three one-hundred-thousandths of an inch wear.

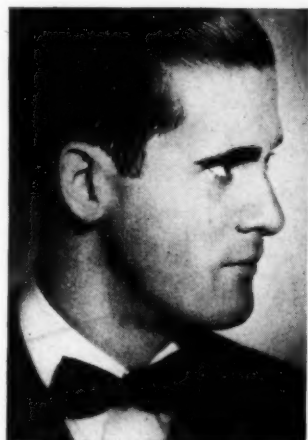


**A TRIO OF VICTORS**—Trumpet section of Vincent Lopez' great orchestra, a trio which it would be difficult to eclipse in the trumpet world. Left to right—Charles Trotto, Manny Heicklen and Sol Gennett. These artists all play Conn Victor Cornets and praise them highly. Director Lopez adds his enthusiastic endorsement.



**RADIO SPREADS FAME**—While Rudy Vallee was cruising in his radio equipped motor car he chanced to tune in on a program featuring Herman Herts. Rudy was so impressed that he immediately engaged him for the Fleischmann program. Herman writes us that his famous "rapid execution" is made possible by his Conn Saxophone.

**BEST IN THE WEST**—The San Francisco Symphony Orchestra is noted for the excellence of its programs. A featured musician is trumpeter Leland S. Barton, formerly first trumpet with St. Louis, Cleveland and Minneapolis symphony orchestras. He plays a Conn and says "it's hard to match."



**TROMBONIST WITH WHITEMAN**—One of the most popular and accomplished Trombonists in America is Wm. Rank, first trombonist with Paul Whiteman's famous orchestra. Mr. Rank plays a Conn 24H and writes, "In my opinion Conn makes the world's finest trombone. Mr. Vincent Grande of the same orchestra also plays a 24H and praises it to the very limit."



**WORLD'S LARGEST BAND**—Edward A. O'Neal of American Farm Bureau Federation presenting Conn cup to Mayo Williams, Ottumwa, Iowa, Director of Southern Iowa Farm Bureau Band of 800 pieces after its first concert in the Court of States at the Century of Progress Exposition. The band's performance was highly praised by musical critics.



**THE DUKE CAPTURES ENGLAND**—Duke Ellington's Orchestra, peerless exponents of "hot" melody, have just completed a triumphal tour of England where they were received with great acclaim. Conn instruments did their part to make the invasion successful. No less than nine Conns are used by this famous group, including five saxophones, two trumpets, a trombone and a bass.



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# Mobilizing Public Support for School Music

## NATIONAL CONGRESS OF PARENTS AND TEACHERS

WE have received from Mrs. Roe the report of the meeting called by the Contacts and Relations Committee of the Music Supervisors National Conference, and are also pleased to get the printed resolutions ["Platform"]. The latter I am sending to our publicity chairman in order that it may reach through our channels of publicity to the many communities in our states where the Parent-Teacher Associations are actively defending this cause.—Mrs. HUGH BRADFORD, *President* (Washington, D. C.).

THE Parent-Teacher Associations are in a most strategic position to assist in the retention of music in our public school program. I am suggesting to Mrs. Langworthy several ways for the distribution of the Statement ["Platform"] to our membership. . . . I have always been a strong advocate for music for all of the children of all of the people. The public school is the one place to bring this about. During this crisis I have felt most keenly my opportunity for service in this line and so have increased my interest in and activity for public school music. . . . My personal thanks to you and to your fellow-members for the service you are rendering to mankind. . . . Thank you for the rare opportunity of meeting with your group.—Mrs. CHARLES E. ROE, *National Field Secretary* (Washington, D. C.).

## NATIONAL RECREATION ASSOCIATION

WE have been very much interested in seeing a copy of the platform adopted at the N. E. A. convention in Chicago last July. I understand that free copies of the platform are available. If you care to have us do so we shall be glad to send this statement out through our bulletin service, which reaches a large number of recreation workers and others interested in recreation. The list to whom we should like to send the platform covers 750 people.—Miss ABBIE CONDIT (New York City).

## GIRL SCOUTS

SOME weeks ago you sent us copies of the platform adopted at the meeting called by the Music Supervisors National Conference, and asked us to do what we could toward disseminating this expression, in whatever way we could. We shall be glad to make editorial comment in regard to this statement, in the *Girl Scout Leader*, a monthly bulletin that goes to twenty-five thousand Girl Scout leaders.—FJERIL HESS, *Editorial Chief, Program Div.* (New York City).

## MASSACHUSETTS PARENT-TEACHERS ASSOCIATION, INC.

WE are most heartily in sympathy with the ideas and sentiment of your "Declaration of Faith" and believe it has been excellently stated. It makes an appeal which is seriously needed at this particular juncture in our national history. . . . On October 19 and 20, our Parent-Teacher Association is holding its annual state convention in Springfield. There will be hundreds in attendance, largely from the western

LAST July, at the call of the M.S.N.C. Committee on Contacts and Relations, delegates and representatives of organizations totaling more than five million people met during the N.E.A. convention at Chicago to formulate a common platform upon which all could unite in a nation-wide effort to mobilize public support for the cultural subjects, especially music. The platform, story of its inception, and the list of participating organizations, were published in the October JOURNAL.

The work of disseminating the platform is still going on. Many thousands of copies have been distributed, and repeated editions have been required to take care of the demands of cooperating individuals and groups. The platform has received further wide circulation through magazines and newspapers, and copies have been distributed at state and regional meetings of teachers, music groups, parent-teacher associations, and other organizations, many of which have adopted strong resolutions in support of the movement.

Many letters have been received from the heads of cooperating organizations, excerpts printed on this page indicating the scope and earnestness of the movement. It is regretted that space does not permit publication of at least a portion of all the letters received.

Copies of the platform may be obtained from the Contacts and Relations Committee, M.S.N.C. headquarters, 64 E. Jackson Blvd., Suite 840, Chicago, Ill.

part of the state, and at the "Continuation Convention Meetings" to be held the following week at Newton, Haverhill and Fall River, there will be hundreds more in attendance from the eastern part of Massachusetts. . . . We should be very glad and proud to distribute the "Declaration of Faith" at all of these meetings, and we are wondering how many copies of the statement you can spare for our convention. Could you send as many as three hundred, for instance? Thank you for putting us in touch with this excellent opportunity.—Mrs. PAUL H. KELSEY, *State Music Chairman* (Boston, Mass.).

## THE NATIONAL FEDERATION OF BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, INC.

THE Executive Committee of the National Federation has voted to approve the resolution adopted by the Music Round Table held in connection with our Biennial Convention at Chicago in July. . . . A copy of the resolution has been referred to the editor of our magazine with a request that it be published.—FRANCES CUMMINGS, *Educational Secretary* (New York City).

NOTE: The Cultural Arts Platform in its entirety was embodied in the resolution above referred to. Chairman of the round table representing music was Lillie E. Darby, Chicago.

## NATIONAL COUNCIL OF WOMEN OF THE UNITED STATES, INC.

THIS is to confirm on behalf of the National Council of Women the action of its delegate at the meeting held by the Music Supervisors National Conference at Chicago on July 4th on the general subject of "Mobilizing Public Support in Music." We would appreciate it if you would have copies of the "open letter" to organization executives mimeographed so that we could distribute them with copies of the platform.—LENA MADESEN PHILLIPS, *President* (New York City).

## PROGRESSIVE EDUCATION ASSOCIATION

I HAVE gone over the program and the platform of the Music Supervisors National Conference and approve of them both heartily. As you know, the educators who are interested in progressive education consider music to be one of the fundamentals in education. In spite of the depression and the tendency to revert back to the Three R's, the progressives will be battling for a broader conception of education and the retention of music in the curriculum. . . . If there is any way in which the Association or I can be of help to you in the future, I hope you will let me know. . . . Miss Shumaker, the editor of our magazine, *Progressive Education*, is publishing your platform in the October issue.—FREDERICK L. REDEFER, *Executive Secretary* (Washington, D. C.).

## MUSIC TEACHERS NATIONAL ASSOCIATION

THANK you for the report of the Chicago meeting and also for the copies of the "Platform." It will give me great pleasure to include these in my correspondence and if you will care to send me one hundred copies, I think I can use that number. . . . I shall appreciate it very much if you will keep me in touch with the movement and assure you that we will cooperate in every way to assist you in this undertaking.—ALBERT RIEMENSCHNEIDER, *President* (Berea, Ohio).

## JEWISH WELFARE BOARD

WE have been advised by Mr. Adolph Pick, who acted as our representative at the recent conference in Chicago, that you plan to furnish copies of the platform to the interested organizations. In this connection we should be glad to send you a list of our constituent societies, or, if this is not convenient, we can mail the copies direct from this office. We have approximately 270 constituent societies.—LOUIS KRAFT, *Director, Jewish Center Activities* (New York City).

## THE AMERICAN LEGION

LET me assure you that The American Legion is in sympathy with the action taken by the Music Supervisors National Conference in promoting the adoption of the cultural arts "Platform" in that we are absolutely against the curtailment of education in any way because of reduced incomes. The education of our children is outstanding among those fundamental elements in our national life. We must protect our

CONTINUED ON PAGE FIFTY-FOUR



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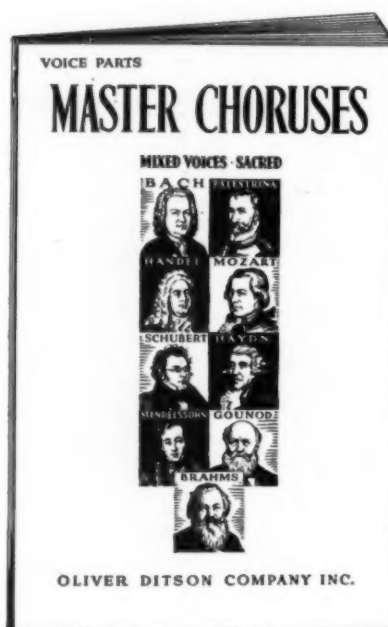
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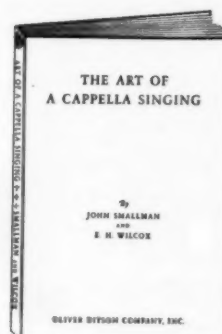
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### ARE WE PROFESSIONAL-MINDED?

A Letter to Music Educators Not Yet Members  
*Dear Friends:*

**I**N this chaotic world of ours—so rampant with selfishness—we frequently meet individuals, who, depending upon groups for their sustenance, are unwilling to contribute anything themselves.

They take as much as they can but do as little as possible in return. We may call them by any name we please such as "individualists," "social misfits," "mercenarians," "parasites"—the fact remains, they are *not* professionally minded.

Their interest in self and subject matter completely obscures the real objectives which are to be found in the services to be rendered, and in the support of the cause which enables them to live.

They are much like sponges in that they absorb and take in—never yielding anything unless under pressure or embarrassment.

It is most interesting to note the psychological changes which take place with such individuals when Conference membership is urged upon them. Some very interesting reading would result were we to publish the statements made by those who are *not* professionally minded.

In the light of the high cost of a musical training or of music education in general, the MUSIC SUPERVISORS JOURNAL is well worth the price of active membership. When we consider that education is a life process, it is of the utmost importance that music educators should receive what the yearly conferences have to offer.

No one who attended the Cleveland conference can ever forget the demonstrations, its inspirations or its social and educational values. To be unmindful of these values is not only a failure to show proper regard and appreciation, but is most unfortunate for the interests of our cause.

When the storms of economic maladjustments strike us, professional solidarity should be reflected in our support of those who carry on—at great sacrifice of time and expense—endeavoring to hold the umbrella of protection over all of us.

Music education should not be a

convenience but a profession chosen by conviction for the good which it imparts to an overburdened world hungry for relief from downcast spirits.

Our duty is obvious. I trust that we may all be in full accord with the Music Supervisors National Conference this year.

Faithfully yours,

ARTHUR G. WAHLBERG, *President*

### CALIFORNIA-WESTERN NOTES

**T**HE music in our schools is well under way. As Mrs. Nohavec has stated, school has been in session for a month and the mad whirl is on. As a consequence, your editor has been tending primarily to his own business, instead of the business of the Conference.

In spite of the busy season, the Southern District, in true Los Angeles style, held an executive board luncheon at the home of Mrs. Helen C. Dill, Vice-President, on November 2. Miss Lorraine Miller Shear, Director for the Curriculum in Los Angeles, was guest speaker. The next meeting will be held December 9. The Southern District will provide the program for three sessions for the Los Angeles County Institute. This type of coöperation between the Conference and directors of the teacher institutes is a step in the right direction. The interest of both music and education will be furthered by such a combination.

The Central Section of the California Music Supervisors Conference, not to be outdone by the South, held a meeting on October 14 at the Hughes Hall in Fresno. The meeting, with Miss Virginia Watson as chairman, was attended by thirty-seven music teachers. Music was furnished by Mr. Russel Hays. The possibility of organizing a teachers chorus and orchestra and music for the teachers institute was discussed. The officers for the group are as follows: President, Miss Virginia Watson; Vice President, Mr. Jackson; Secretary-Treasurer, Miss Alice Gallant; Publicity, Mrs. Helen Harwood.

This sounds good, why not have meetings all over the states of the Conference? The northerners will have to get busy!

The membership plans are under way. The printed material will soon be dis-

*Music Supervisors Journal*



tributed and the meetings planned. All Conference members may help Mrs. Miller by sending her the names of representative music educators who would assume the responsibility of organizing dinner meetings. This will be a help to the entire Conference.

It has always been the opinion of the writer that the Music Supervisors Conference could do more in the field of research than it is now doing. More studies could be made on the subject of expenses in music education. The fine report in the First Fall issue of the JOURNAL of the Cleveland schools is an example of what should be done in all communities. Also, the Conference can contribute toward music curricula—not just idealize courses of study, but the operation of controlled studies. Tests and measurements could be devised to determine whether or not the students have accomplished the objectives of their courses of study. Also, why couldn't the Conference organize and carry on studies in the field of music prognosis, so that there will be better measuring instruments by which teachers can select students for honorary organizations and for specialized study of musical instruments.

These are just ideas, Conference members. The rest of the officers haven't had a chance to discuss all this material, but here it is.

By the way, has everybody seen the three fine articles on music in the November issue of the *Sierra Educational News*?

ADOLPH W. OTTERSTEIN,  
Second Vice-President

Mrs. Laura V. Sweesy, one of the pioneers in public school music in the State of California, passed away October 24, 1933, at the home of her daughter in Rialto, California.

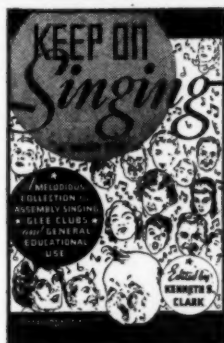
Mrs. Sweesy has been a strong, inspirational force in music throughout her lifetime and her place cannot easily be filled. In 1897 she introduced music in the Pasadena public schools and resigned four years later to introduce the subject in the Berkeley schools. In 1907 she founded the Sweesy School of Methods in Berkeley, Cal., continuing this work nine years. The same year she introduced "Music in Education" in the summer session of the University of California, Berkeley, and continued in this same position nine consecutive summers. In 1916 she was appointed Director of Music Education in Mills College, serving in this position eleven years.

Mrs. Sweesy was an indefatigable worker, each year broadening her study, effort, and experience in the cause she so earnestly espoused. No ambitious student sought her help in vain. She was always ready and glad to assist those deserving, even to sharing her home if necessary. She left many publications to her credit. A new volume "Two-Part Sight-Singing Book," and "Rhythmic Note Writing," in manuscript had recently been completed, and soon would have been published. Her many children's songs have been general favorites with the young people. Her sacred songs and glees have also been much enjoyed.

Mrs. Sweesy lived to bury two sons and her husband. The sole survivor is her daughter, Mrs. Merle Casey, Rialto, California.

KATHRYN STONE

December, Nineteen Thirty-three



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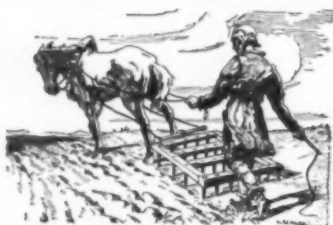
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Old French *herce* meant "a harrow," *hercier* "to harrow," and *rehercier* "to harrow over again," borrowed in Middle English as *rehercen*, Modern English *rehearse*. Now we *rehearse*, not the plowed field, but a speech, a play, or the like.

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F. COLWELL CONKLIN, 63 Hillcrest Ave., Larchmont, New York, *2nd Vice-President and Editor*

### THE GOOD WORK GOES ON

#### To Conference Members:

SO busy on Conference business there is little time for anything more than a greeting. When reminded by the home office that it was "copy time for next JOURNAL," I felt much as the little boy expressed when he sang his Hallow-e'en song. The words were: "Pumpkins mellow, Lanterns yellow, All for Hallow-e'en." His interpretation frankly, clearly sung: "Pumpkins mellow, Go to H--o, All for Hallow-e'en."

Although our Eastern Conference is almost two years hence, I think of you daily, almost hourly. Never in any experience of my life have I found such a perfect definition of the word coöperation. Letters are answered with such surprising promptness that they seem to be answers to my thoughts, and, as our good friend Tommy Wilson says, "This is not applesauce." Such spontaneous assistance from Maine to Pittsburgh makes the president's job a delight.

It has been my privilege to visit several of our state meetings. Potsdam where Helen Hosmer has a prize-winning choir; Syracuse where our worthy and enthusiastic New York State Chairman Elizabeth Beach holds forth, and whose warm, encouraging letter appears on this page. We started for the Eastern Zone meeting held in Troy but only reached Albany—where we met Ralph Winslow, filled to the brim with funny stories, and "Roscoe" Conklin, coming back. We went into a four-hour huddle, with Russell Carter dashing in and out, and started some more stories rolling for future meetings. November 3, at the Western Zone meeting in Buffalo—where "Billy" Breach is making public school music history—I ran amuck "Jake" Kwalwasser, the fiery, tearing his hair over the "high hushed head voice" and Olaf Christiansen, son of Melius the Mighty. Had planned to talk on "The Child Voice in Singing" but changed my subject. Talked about the Eastern Conference instead, and the advantage of attending Conferences, especially in times of depression.

Before you read this I will have attended the grand music luncheon of the New Jersey State Teachers Association where Thomas Wilson and Mabel Bray

spread propaganda for more and better singing in the schools. "Tommy" sent me a stunning news sheet published by the Music Section of the New Jersey State Music Teachers Association—which each state would do well to emulate. Perhaps others have published such—more education of a president needed!

Have learned more New York State and New England geography since August than ever known by me before. "Malcolm" Harclerode of Harrisburg has told just exactly how many miles from here to there and how many supervisors could be expected at each convention city mentioned. "Vic" Rebmann knows a great many "figgers" also.

The president never realized how many, many things were necessary to know before choosing a convention city. Never has a Conference had so many invitations. Even our good friend "Charlie" Miller has invited us to Rochester, if we wish to come. Since we had been so lately in Rochester this was not considered formally, but acknowledged by the president with gratitude for such loyalty to the Conference.

All this chatter is to tell you we are steadily working on the 1935 meeting place and program.

With grateful acknowledgment for all the wonderful assistance received in every mail, I am

Cordially yours,

LAURA BRYANT, *President*  
Ithaca, N. Y., November 6, 1933.

### WHAT THE M. S. N. C. HAS MEANT TO ME

THOSE of us who have long been members of the Music Supervisors National Conference are quite apt to forget the thrill we experienced when we attended our first national meeting. My first year as a member is one long to be remembered. I had just started my teaching in a small town. With what joy and pride I mingled among the many delightful and interesting members of this organization! Many members whose names I had often heard and whose books and publications I had studied were present. How eagerly I listened to every address and every demonstration given! How grateful I was for the many helpful suggestions which were so kindly offered!

*Music Supervisors Journal*



What an inspiration for a young teacher just starting out in her field of work! It was one glorious week for me, and I then and there resolved that so far as was humanly possible I would attend every conference in the future.

Today as I look back over the years which have elapsed since that first meeting, I realize the many blessings for which I am grateful. For more than the help and inspiration received, there has come from that first meeting, and the many meetings since, friendships which have grown more dear each year and have so enriched life.

May we each as members of the Music Supervisors National Conference today resolve to get at least one new member into our Conference. We shall not only add to our enrollment and gain a new friend, but I am sure that other young and inexperienced teachers need the help and the friendly interest for which our wonderful organization stands.

Looking forward to seeing all the good friends and many, many new ones in Chicago this coming spring, I am

Cordially yours,  
ELIZABETH V. BEACH

Syracuse, N. Y.

#### NOT FOR EDUCATION BUT FOR THE STATE

WE shall always count it a privilege to have been in the audience when on October twelfth Alfred E. Smith received from the University of the State of New York his third honorary Doctor of Laws degree. (Columbia and Harvard conferred the other two.)

No one familiar with what Al Smith's years in Albany meant to public education in the Empire State would question the eminent fitness of this official "thank you" from the State, through the Board of Regents, and nothing but highest praise was heard concerning the former governor's wise remarks following the conferring of the degree.

Responding to Commissioner Frank P. Graves' citation, the ex-governor decried the short-sightedness that would place education among the first things to feel the force of retrenchment. "If we did not build a mile of roads for three years," he observed, "only a few motorists would be bothered. We might stop spending money on the ship canals and many other activities of the State without serious harm. But the single year that education is neglected is lost forever."

In acknowledging the tribute to him as the "friend of education," he confessed that he "did not do it for education, but for the State, for it was the best thing possible for the State."

Dr. John H. Finley, former Commis-

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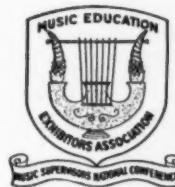
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sioner of Education, was the principal speaker at the exercises (the annual Convocation of the Board of Regents), and music was furnished by the a cappella choir from the Glens Falls Senior High School, Paul E. Bergan, director. This splendid choir sang at four sessions, in every case giving great pleasure.

RALPH G. WINSLOW

**Zone Conference at Troy.** One of the outstanding programs of the several zone meetings of the New York State Teachers Association was that of the Eastern Zone held at Troy in the First Baptist Church. At the first session Duncan McKenzie, Education Director for Carl Fischer, Inc., New York City, spoke upon the subject of "What Can Be Done with the Adolescent Boy's Voice in

the Junior High and High School" and gave a demonstration of his plan with a group of twenty boys from the Junior High School Choir of Schenectady. This proved a very worthwhile demonstration and of great value to the audience of over two hundred, and also to the boys of this junior choir, who rehearse each week under the direction of Kenneth Kelley, Director of Music in Schenectady. Mr. McKenzie classified each voice, balanced the parts for the group, and then had them sing as a group. On the second afternoon of the conference a luncheon was held, with Ralph Winslow as the genial toastmaster, followed by a meeting at which Percy Graham, Head of School Music Department, Boston University, and Director of Music in Lynn, Mass., spoke on the subject, "Elimination of Technical Non-Essentials." This was followed by a round-table discussion. John B. Shirley, Director of Music in Lansingburg, was chairman of the two-day conference.—F. COLWELL CONKLIN.

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(See page 63)

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## INDIANAPOLIS—1935

WE are very glad to announce to the members of the North Central Conference that arrangements have been completed with Indianapolis to hold the 1935 Conference in that city. Physical requirements are very adequate, and the personal coöperation of the very active Conference members in and about the Metropolitan area is very enthusiastic and energetic. Mr. Paul C. Stetson, Superintendent of Indianapolis Schools, has accepted the general chairmanship of the convention committee with Ralph Wright, director of music, acting as executive vice-chairman.

## 1935 Convention Committee

Announcement will be made later of sub-committee chairmen and the complete personnel of the General Committee, which will include Mr. Henry T. Davis, Secretary-Manager of the Indianapolis Convention Bureau, the Executive Secretary of the National Conference, your President, and prominent Conference members and friends of the organization in the Indianapolis territory.

Among those who have participated in the preliminary meetings which led to the successful culmination of negotiations, in addition to those named above are: Edward B. Birge, Bloomington; Kathleen Campbell, Vincennes; May Dorsey, New Castle; Joseph Gremelspacher, Crawfordsville; Lois T. Hadley, Evansville; Minnie May Hodges, Marion; Hazel Kelso, Martinsville; Inez Nixon, Frankfort; Claude E. Palmer, Muncie; Lowell M. Tilson, Terre Haute; Ada Bicking, J. Harold Brown, Elizabeth Kaltz Cochran, Lenora Coffin, Maude Delbridge, Helen Hollingsworth, Lulu Kanagy, Max T. Krone, Lorle Krull, Isabelle Mossman, Elmer Steffen, Will F. Wise, Harold Winslow (all of Indianapolis).

With such a group of local people planning and working together at this early date, we can look forward to a delightful time in 1935.

It may seem that in a National Conference year we should be giving our attention to the 1934 meeting and not

have much to say for 1935, as long as the Chicago meeting has the limelight. This is true, of course, yet even in a National year the North Central need not lose its identity. The North Central is a coöperating unit of the National and can build its own stature by assuming as a body its share of responsibility for a super-National Conference.

## A Conference-Wide Committee on Membership

As president of the North Central I do hereby appoint every member of the North Central Conference a member of the membership committee. New members gained for the National Conference are automatically enrolled as members of the North Central Conference.

Membership in the Conference needs defining. Membership is not a series of annual joinings. Oftentimes we have heard a remark such as, "I don't believe I can join this year, I can't go, I have a festival that week." As soon as the understanding is prevalent that one joins but once and pays his dues annually, less attention need be paid to old memberships and more to the swelling of our ranks with new members to a more powerful organization than it is today.

## And Also the Host Committee

As president of the North Central Conference, I do hereby appoint every member of the North Central Conference a member of the Host Committee.

As we have suggested in previous issues of the JOURNAL, the North Central is host to the members of other sections since the Conference meets in our midst. The spirit of friendliness and fellowship can be fostered and perhaps some lonely member who is attending for the first time can be made to feel that these are his people if one of our North Central members steps up to him and says "I'm William Wendell from Spike Corner; I'm a member of the North Central Conference. I hope you are having a good time."

Your president is counting on each member to accept his appointment and fulfill the duties of the assignment to



host and membership committees and meet him in Chicago, where plans are made for Sectional Conference get-togethers.

FOWLER SMITH, *President*

**A**DA M. FLEMING, widely known and beloved member of the Music Supervisors National Conference, passed away at her home in Chicago on October 6. Miss Fleming was one of the founders of the Conference and a life member. Her enthusiasm for and vital interest in public school music were a real inspiration to her host of friends and acquaintances, and her loyal devotion to the Conference was evidenced in all her activities. Miss Fleming was born in Cincinnati, Ohio, and later her family moved to Perrysburg, Ohio, where she graduated from the high school at the age of sixteen. Her teaching ability was early recognized, for she was offered a position in the Perrysburg schools after her graduation. Later she taught in the grade schools of Junction City, Kansas, and held the position of principal in Leavenworth, Kansas. For some thirty-six years she was connected with Ginn & Company, and at the time of her retirement some two years ago, was Educational Director for that firm.

Miss Fleming in her quiet but none the less effective way, made a distinct contribution to music education, and her name will have a permanent place in the annals of the Music Supervisors National Conference and in the hearts of all who knew her and her good works.

Ohio Music Education Association voted at their November 12 meeting to place the responsibility of the National Conference membership drive for the coming season in the hands of its district chairmen, according to word received from George W. Bowen, state chairman. The district chairmen are: Mark Hindsley, Cleveland Heights; Merrill C. McEwen, Bowling Green; Milton Rehg, New Concord; Theo. F. Normann, Oxford; Herbert Hutchinson, Columbus; Glendon Craigs, Wellston.

Elsie M. Shawe has retired from her position as supervisor of music in the St. Paul, Minnesota, public schools after a long and fruitful period of service. Miss Shawe, one of the Conference founders and a Life Member, has been prominently connected with the promotion of school music since its "pioneer" days.

In-and-About Chicago Music Supervisors Club held its first meeting of the season November 11. The club is taking an active part in the arrangements for the 1934 meeting of the M. S. N. C., in cooperation with the general convention committee, of which the president of the club is a member. The club's annual school music festival will be held during convention week as part of the Conference program, and other activities and promotional efforts are planned. *Officers of the club:* Edith M. Wines, President, Chicago; D. Sterling Wheelwright, Vice-President, Evanston; Vini Fravel, Secretary, Chicago; Lulu Kilpatrick, Treasurer, Oak Park. *Executive Committee of the club:* James V. Baar, Chicago; Hazel Lloyd, Chicago; Sadie M. Rafferty, Evanston; Melvin E. Snyder, Gary; Robert J. White, E. Chicago; Emma R. Knudson, Elgin; Ann Trimmingham, Oak Park; R. Lee Osburn, River Forest.

In-and-About Cincinnati Music Supervisors Club met jointly with the Southwestern Ohio State Teachers Association, October 27. Program—*The Responsibilities of the Music Supervisor*, Edith M. Keller, State Supervisor of Music; Band program, John D. Naylor, Georgetown; demonstration of high school choral music, J. Reed Copeland, Director of Music, Highland County; chorus singing, led by Herman J. Copp, Middletown. Business meetings were held resulting in the following elections: *In-and-About Club*—Ernest G. Hesser, president; Herman J. Copp, vice-president; Mrs. Nelle Custer Murphy, Cincinnati, secretary; A. Vernon McFee, Cincinnati, treasurer. *Southwestern Music Section*—Sarah Yancy Cline, chairman; W. Ethelbert Fisher, secretary.

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The Membership Blank is on page 60

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RAYMOND F. ANDERSON, 8106 Ninth Avenue South, Birmingham, Alabama, *Treasurer*  
MARGARET LEIST, Lakeland, Kentucky, *2nd Vice-President and Editor*

### What Canna' be Cured, Maun be Endured

SO says the Scotchman; and it would seem that most of our folks have made up their minds to accept this fundamentally Calvinistic idea at its face value, and make the best of the situation—for the present. The reports are coming in from all sides, of changed and materially upset conditions, and the very decided but always practical adjustment to the same. A seeming definite acceptance of the inevitable. Everybody's doing it. That is, everyone in the teaching profession, and, in some quarters, particularly those in music education.

It cannot be said to be altogether prompted by the motive of self-preservation, either, or through any semblance of selfishness. In fact, I firmly believe that the real stimulus behind the whole movement is one of desire to carry on for the sake of the children, and what we can do for them. Of course the necessity for keeping our job is strong, and should tend to drive us harder. Reminds me of the story of

### The Two Frogs in the Can of Milk

Don't ask me how they got there. Maybe they stooped to get a drink and lost their "balance" and fell in. Then again, it may have occurred during the "liquidation" process.

At all events, you will remember that they suddenly found themselves shut in, with the cover on, ready for shipment to the city. You will recall, also, that one of them immediately gave up, and with a gurgling "uh-ugh" sank to the bottom and drowned.

The other fellow, however, said "Not me, I'm going to see this thing through." So he kept up a steady kicking and churning around, until, when the can was opened at its destination, he was discovered calmly seated upon a little pat of butter.

Moral: Keep going! Really, at the back of all this seeming hopelessness, I feel there is a quiet determination to see to it that what we believe in—the tenets of our religion, if you will—must eventually win out. That this work of ours for the betterment of mankind generally, and the children, *now*, in particular, must and shall prevail.

To quote again, and this time from a neighboring source:

### 'Tis Love that Makes the World Go 'Round

The love for our work; and the love and happiness we create in those with whom we work; the love the world could ill do without. That is what is keeping us up to the striving point, and will continue to sustain us in our efforts.

I am not prepared to say how long we (you and I) can live on that love; and I strongly suspect that some of you are more than just thinking that; on the other hand, what else is there to do—but work? Work and plan. Plan with those who are in like circumstances, and work to carry out the plans. Now is the time, if ever, that we need to join hands and pull together.

I can't say all that I should like to here—and it might not look well in print, anyway—but it is sufficient to state that I feel sure my present personal status makes it possible to feel and sympathize with the humblest among you. Yet I can muster up enough genuine spirit to shout a lusty "NO!" to Mister 'Arry 'Awkins' query:

### Are We Down-'earted?

And "No" isn't just the "right answer"! I mean it!

May I let you in on a deep dark secret? Maybe it's because I have optimistic tendencies—but I have faith in the absolute need, as well as an inborn desire, for what we are endeavoring to accomplish; and a greater faith in your stick-to-it-iveness until you obtain that objective—such faith that I can actually smile at an empty pocketbook (in my own jeans) and trust you to keep the ball a-rolling.

*I am looking, right now, towards Chicago, next Spring.*

Your President

### 1935 Meeting

WORD comes from Atlanta that Superintendent Sutton, Director of Music Nilson and their associates have announced their intention of renewing the invitation for the Southern Conference to meet in Atlanta for its next biennial convention. While it is the policy of the President and the Southern Conference Board to consider all invitations, it is obvious that the decision in this case will not

*Music Supervisors Journal*



be made without keeping in mind the large amount of work done by the Atlanta people in connection with the postponed meeting in 1933, and all the attractions offered by Atlanta. I would appreciate any suggestions or opinions that Southern Conference members may have in connection with plans for the 1935 meeting, and also for the business meeting of the Southern Conference to be held at Chicago this spring, in connection with the National convention.—J. H. F.

#### ACTIVE OR PASSIVE MUSIC EDUCATORS?

ARE you doing all you can to stimulate interest in music education? Or, are you passively sitting by, resigned to Fate, believing that the "Depression" has hit music and nothing can be done about it?

Is each and every member of the Southern Conference thinking hard and doing all in his power to keep music teaching on the upward move?

Only those who have direct contact with our Southern President, Mr. J. Henry Francis, can realize the responsibility that rests right now on his shoulders to keep our music organization in the South on at least as firm a standing as it has been. Not many, I'm afraid, realized last year the anxiety suffered by Mr. Francis and his various chairmen concerning the cancellation of the convention in Atlanta. Many do know that our President is constantly planning and thinking about the Conference—during teaching season, convention time, and even vacation time. He needs the support of every member—let us get behind the wheel with him and help accelerate the sectional meeting at Chicago.

Not only do we want additional members but we want those who *are* members to "Step on it," so to speak. Mr. Francis would appreciate hearing your opinion about the next Sectional meeting; what do you want most; have you some new suggestions to offer? Sit down right now and communicate with him. Then too, please respond to the letters sent you by the different chairmen.

At a meeting of several Southern members with Mr. Francis last summer at Interlochen, the suggestion was made that at the next Southern Conference meeting we have instead of the "All-Southern Chorus" for high school students, a choral clinic of the supervisors—using the supervisors instead of students. Practical chorus material would be used that the supervisors could use back home in their own high schools. This should be an incentive for our young supervisors to attend the Conference. What is your reaction to the suggestion?

Please begin to think about these

December, Nineteen Thirty-three

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things. Plan to go to the National Conference at Chicago in the Spring; attend the Southern sectional meeting, and offer your suggestions and desires concerning the next Southern conference. It is your Conference as well as the President's or mine. **BE AN ACTIVE MUSIC EDUCATOR.**

MARGARET LEIST,  
Second Vice-President

Francis Wheeler is now head of the Voice Department, Birmingham (Alabama) Conservatory of Music, and director of the Glee Club at Howard College. Mr. Wheeler was formerly at Centenary College, Shreveport, Alabama.

North Carolina's Fifth Annual Conference of Music Teachers and Supervisors was held at The Woman's College, University of North Carolina, October 20 and 21. Hollis Dann, Director Department of Music Education at New York University, conducted a clinic on voice training; Edwin Franko Goldman, conductor of the Goldman Band of New York and president of the American Bandmasters' Association, was in charge of conferences on instruction for orchestral and band instruments, and the organization and training of bands and orchestras. Wade R. Brown, Dean of the School of Music, was in charge of the Conference.

**County Music Program.** For the past five years, the sixty-five schools of Jefferson County (Kentucky) have had music instruction. These include all types of rural schools—from one-room to the large consolidated grade and high schools. With few exceptions every teacher in the county is teaching her own music. This has been accomplished by the teachers attending special classes in music conducted by the music supervisors for new teachers each year. Vocal classes and classes in public school music are well attended, as well as instrumental classes which are conducted on Saturdays in Louisville.

Each spring, a special chorus of 300 selected voices from junior high school grades sing on the Kentucky Educational Association program in Louisville. A massed chorus selected from the five high schools sings before the annual school rally for the entire county. The Jefferson County Orchestra also plays on both of these occasions.

Not only do the children and teachers of the county participate in all these musical events, but the superintendent of the Jefferson County Schools and the members of his board of education are organized into a male chorus assisted by some of the men teachers in the high schools.

On Friday, October 20, the first broadcast of a program by the teachers and board members was given from Station WHAS. It is believed this is the first musical program that has ever been broadcast by a county board of education.

Helen McBride and Margaret Leist are the music supervisors.

**North Carolina Faces Forward.** Reports from this state indicate that despite discouragements of the past few months, music education is far from a lost cause. Many activities are in progress and it is reported that sentiment in favor of returning to richer curriculums is gathering fast with music receiving major attention. . . . Reports from Greensboro indicate that the state contest will be fully as well attended as in previous years. Schools are planning to enter that never have taken part previously, and more bands and orchestras have been organized than in any former year. "We can't understand it, but it's true." . . . North Carolina High School Student Congress at its recent meeting adopted resolutions petitioning the voting populace of the state to restore "our rightful heritage to an adequate high school curriculum" including such subjects as music. . . . North Carolina Federation of Music Clubs is actively engaged in the state-wide effort. . . . Members of the Music Supervisors National Conference are also active through official and personal means. "We actually feel quite encouraged about the future," writes our informant.



# Northwest Conference

CHARLES R. CUTTS, Anaconda, Montana, *President*  
R. C. FUSSELL, Renton, Washington, *1st Vice-President*

BERENICE BARNARD, Moscow, Idaho, *Secretary*  
ETHEL M. HENSON, Seattle, Washington, *Director*

HELEN M. HALL, Seattle, Washington, *Director*

DONALD HOYT, Seattle, Washington, *Auditor*

ESTHER K. JONES, 1115-43rd St., N. E., Seattle, Washington, *Treasurer*

MILDRED McMANUS, 4194 Crown Crescent, Vancouver, B. C., *2nd Vice-President and Editor*

## FALL ACTIVITIES

IN the belief that "it pays to advertise," and for the purpose of enlisting the active support of all our co-workers in the Northwest Conference to back the current program sponsored by the National Conference on behalf of music education (see May and October JOURNALS), your officers and state chairmen arranged to have representatives establish headquarters for the Conference at the various state teachers' meetings in the Northwest Conference this fall. At these meetings displays of Conference literature were arranged, and our representatives addressed the music sections on behalf of the National and Northwest Conferences. At this writing not all meetings have been covered, but as soon as we receive the necessary information similar arrangements will be made for the rest of the Northwest territory.

Idaho held its fall teachers' meetings in six districts. T. B. Kelly (state membership chairman for northern Idaho) attended the meetings at Coeur d'Alene, October 6; Berenice Barnard, our Northwest Conference Secretary, had charge of the work at Lewiston, October 5-6; L. J. Schnabel, Pocatello, represented us at Rexburg, October 13-14 (this meeting was originally scheduled for Pocatello); Gustav Flechtner, state chairman for southern Idaho, took care of the meetings at Idaho Falls, October 20-21, and Twin Falls, October 27-28; Donald Foltz represented us at Boise, October 27-28.

The Idaho State Educational Association holds its state convention in Boise November 24 and 25, and, of course, we will have a Conference representative there.

## Montana Meetings

In Montana we have a little different system, in that there are but three district meetings which convene on the same dates (October 26-28). We have an All-State Orchestra which rotates its meetings from district to district on succeeding years. This year the orchestra played at the North Central District meeting in Havre. Consequently, many of the music supervisors and teachers of the state attended the North Central

meeting with the orchestra. Your president represented the Conference. Elizabeth Swartz, Montana state chairman, represented us at the Eastern District meeting in Miles City. In the Western District we had Dorothy Alexander, Bozeman, who was also chairman of the music section for the Western District of the State Teachers Association, represent the Conference.

## Recognition

School music has gained added recognition from the educators of Montana, in that a new page has been added to the State Education Association's publication, *Montana Education*, under the heading, "The Music Round Table." Marguerite V. Hood, State Supervisor of Music and a member of the National Conference Board of Directors, is the editor.

\* \* \*

Have you all read your last JOURNAL? It renews one's faith in and enthusiasm for his profession. Of the many fine articles, I was especially interested in *Teaching Costs for Music and Other Subjects*, by L. C. Bain of the Cleveland schools, and the *Analysis of Teaching Costs by Subjects* by Russell V. Morgan.

\* \* \*

Let's have more information on the "doings" of our Conference members. I've mentioned our Montana All-State Orchestra. Now you tell one. Send your contributions to our Second Vice-President, Mildred McManus, 4194 Crown Crescent, Vancouver, B. C.

Sincerely yours,  
CHARLES R. CUTTS, *President*

NBC Music Appreciation Hour broadcasts for the winter season (sixth season) are announced as follows: *Times of broadcasts* (E. S. T.): Series A—11:00 A. M.; Series B—11:30 A. M.; Series C—11:00 A. M.; Series D—11:30 A. M. *Dates for Series A and B:* December 8, January 5 (1934) and 19, February 2 and 16, March 9 and 23, April 20. *Dates for Series C and D:* November 24, December 15, January 12 (1934) and 26, February 9, March 2 and 16, April 13 and 27. A nominal charge for the *Instructors Manual* will be made this year. The *Manuals and Student Notebooks* can be obtained from the National Broadcasting Company, Inc., 30 Rockefeller Plaza, New York City.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of *Music Supervisors Journal* published 5 times during school year at Chicago, Illinois, for October 1, 1933.

State of Illinois } ss.  
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. V. Buttelman, who, having been duly sworn according to law, deposes and says that he is the *Business Manager* of the *Music Supervisors Journal* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, *Music Supervisors National Conference*, 64 E. Jackson Blvd., Chicago, Ill.

Editor, None.

Managing Editor, C. V. Buttelman, 64 E. Jackson Blvd., Chicago, Ill.

Business Manager, C. V. Buttelman, 64 E. Jackson Blvd., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Executive Committee: Walter H. Butterfield, President, *Classical High School, Providence, Rhode Island*; Russell V. Morgan, Cleveland, Ohio; Fowler Smith, Detroit, Michigan; Karl W. Gehrke, Oberlin, Ohio; Ernest G. Hesser, Cincinnati, Ohio; R. Lee Osburn, River Forest, Illinois; Herman F. Smith, Milwaukee, Wisconsin.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

(Signed)

C. V. BUTTELMAN

Sworn to and subscribed before me this 28th day of September, 1933.

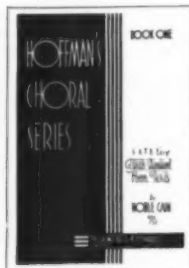
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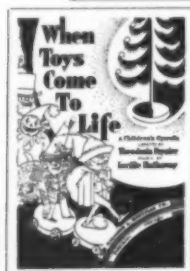
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Page 44

## Southwestern Conference

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LENA MILAM, Beaumont, Texas, *Secretary*

J. LUELLA BURKHARD, Pueblo, Colorado, *Director*  
GEORGE OSCAR BOWEN, Tulsa, Oklahoma, *Director*

CATHARINE E. STROUSE, Kansas State Teachers College, Emporia, Kansas, *Treasurer*

JESSIE MAE AGNEW, 36 Polerig Apartments, Casper, Wyoming, *2nd Vice-President and Editor*

### PRESIDENT'S LETTER

**T**HE time for another JOURNAL to go to press has arrived—and incidentally for a message from your president. If the other months slip upon us so quickly, the time for our National Conference meeting will be here before we know it. So begin to make preparations to be in Chicago for that auspicious occasion! We are anxiously anticipating the outline of the program and the National President's message. The Southwestern Conference rejoices over Mr. Butterfield's rapid recuperation after such a serious operation.

Our Conference has another occasion for rejoicing. Springfield, Missouri, has extended, through Dr. R. Ritchie Robertson, the official host, an invitation for us to meet with them in the spring of 1935 and carry out the program which was so reluctantly canceled last spring. Your president will welcome suggestions and plans from members of the Southwestern Conference for this program, and in due time they can be brought before the Executive and Advisory Committees.

Our state chairmen are already at work. It is desired that the Conference be brought to the attention of the members of the music sections of the teachers' meetings at each state and sectional program. The executive office will furnish JOURNALS, Conference booklets, application cards, etc., with the hope that each supervisor of the Southwest will see his way clear to become a member and receive the benefits of united effort for the cause of school music.

FRANCES SMITH CATRON, *President*  
Ponca City, Okla., October 24, 1933

### OBLIGATIONS AND OPPORTUNITIES

**W**HEN I first realized that another letter was due for the JOURNAL, my first thought was, what can I say that will be helpful—that will encourage, assist or arouse enthusiasm? How can I make of greater service this column for which you have asked me to be responsible? You can help me to answer these questions.

If I knew more of what you are doing and of your needs I could perhaps formulate a plan which would bring closer contact. For instance, if I were to pass on some of your ideas they

might help someone else, and you in turn might receive benefit from another. With this in mind I would appreciate it, if you, as co-workers in the Southwestern Conference, would communicate with me by letter, stating your opinions, suggestions and needs.

Perhaps the idea of closer affiliation in our immediate group came to me as I listened to an address recently given by one of our Western college presidents. As he closed his third talk—and I drank in every word of each of them—I sincerely wished that each of you could have heard him. His lectures were not on musical topics but dealt with the present-day problems and economic conditions, and what he felt should be done in our educational fields, that our training might meet the needs of the times, and build for best citizenship and for fullness of life in the future.

It was encouraging to those of us interested especially in the teaching of art subjects to hear him comment about the music phase of education. In one of his addresses, which dealt with the revision of the high school curricula, he stated that those subjects which tend toward development for beauty in life, such as music, should by all means be given a prominent place among the most important subjects of training. His comments on comparative values of various subjects were made with the idea of evaluating for life at its best.

Another idea the lecturer conveyed was that the education of spirit was more important than that of skills; another, that where yesterday the method of teaching spirit was to be told "right from wrong"—in other words told what to do—today, every teacher is the builder of character and the developer of ideals, and with these instilled in the young they will not go astray in choosing of the best.

When we realize the full import of our opportunity in assisting in the building of the character of our youth, the man of tomorrow, we know that such responsibility cannot be treated lightly. Are we giving our best thoughts and labors toward the training of minds that will in turn reap the joy of knowing and living in appreciation of that beauty which builds character in harmony and with understanding of the spirit of the Infinite?

*Music Supervisors Journal*



"Who so teaches a child labors with God in his workshop."

May we give only of our best, and all that we are capable of giving. We are responsible for much—may we never fail to keep the ideals and their full meaning before us.

Music in all its mystic, uplifting and ethereal beauty! May we never fail to try to convey its message. Who knows all it can mean to those entrusted to our training?

\* \* \*

IT is only a matter of weeks now until our National Conference meets in Chicago. Have you sent in your dues? Are you budgeting in order to be able to attend the Conference? Now, of all years, your National officers need your membership fees early. If you haven't already sent your checks do so today. As never before we need to be present at this meeting. Let me urge you to plan accordingly.

JESSIE MAE AGNEW,  
Second Vice-President

#### Springfield 1935

JUST as we go to press word has been received that the invitation extended by Springfield, Missouri, for the Southwestern Conference to hold its 1935 biennial meeting there has been accepted by the Executive Committee. We know the members of the Southwestern Conference will want to cooperate to the fullest extent with Dr. R. Ritchie Robertson and his fine local committee, who accepted so graciously the necessary postponement of the 1933 meeting. The Springfield people have expressed most earnestly and enthusiastically their desire to make the 1935 meeting one of the best ever. Your suggestions for the program will be appreciated. You may write direct to your president at 304 North Sixth Street, Ponca City, Oklahoma.—F. S. C.

#### Committees

**SOUTHWESTERN** Conference committees will remain practically intact during the ensuing biennial period, as most of the appointees last term have indicated their willingness to continue their services. The committee chairmen and state chairmen are announced as follows (subject to further additions and corrections):

**Advisory Council**—Grace V. Wilson, Wichita, Kan.; Mabelle Glenn, Kansas City, Mo.; George Oscar Bowen, Tulsa, Okla.; Frank A. Beach, Emporia, Kan.; John C. Kendel, Denver, Colo.; Catharine E. Strouse, Emporia, Kan.

**Appreciation**—Margaret Lowry, Corsicana, Texas.

**Chorus**—James L. Waller, Tulsa, Okla., Chairman and Organizer. State chairmen for Chorus to be announced.

**Orchestra**—Robert H. Brown, Chairman and Organizer. State Chairmen for Orchestra: Arkansas, Addison Wall; Colorado, Raymond H. Hunt; Kansas, C. A. Peacock; Missouri, T. Frank Coulter; New Mexico, Harold Reckseen; Oklahoma, T. A. Patterson; Texas, Wilfred Wilson; Utah, Emery G. Epperson; Wyoming, Harry W. Thompson.

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**Colorado**—John C. Kendel, 414 14th St., Denver.

**Kansas**—Gratia Boyle, 1001 Woodrow, Wichita.

**Missouri**—Hannah Whitacre, Kirksville.

**New Mexico**—(to be announced).

**Oklahoma**—Robbie L. Wade, 1025 N. Beard, Shawnee.

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**Utah**—Emery G. Epperson, 1069 S. 7th East, Salt Lake City.

**Wyoming**—Jessie E. Leffel, 215 Cheyenne

The October Journal contains some very worth while articles . . . I realize that if there ever was a time for music supervisors to "come to the aid of their association," it is now, and I am already beginning to make plans to attend the National Conference at Chicago in April.—VICTOR H. JINDRA, Department of Music, Peru, Nebraska.

# More About Orchestral Training

MAX L. GELBER

Director of Instrumental Music  
Redwood City, California

**E**XCEPT, perhaps, in large city systems where music courses and plans of procedure are predetermined and definitely outlined, a great variety of conditions are found for the teaching of instrumental classes. Seldom are the problems in any two schools alike, hence new information on method is frequently available. The following account, therefore, of the organization and training of an orchestra in a particular grade school is presented in the hope that some contribution, however slight, may be made.

At the beginning of last semester the McKinley Intermediate School of this city—comprising seventh and eighth grades only—with an enrollment of about 400, registered exactly 140 pupils for orchestra, one of the electives. The problem, then, was how to take care of this large group during the elective periods, the last two of the afternoon, from 2:35 to 3:10, and from 3:15 to 3:45, employing only *one* teacher. Fortunately it is but a short walking distance from this school to the Sequoia Union High School where the writer is regularly employed, hence it was decided to send the group over to the music building, which is regarded as one of the most completely equipped in the West. As the elective periods begin immediately after recess, no class time is lost enroute.

At the first meeting blank cards were distributed for registration and for written answers to pertinent questions. With such a large group it is evident that this one item would utilize the full period and probably be carried over to the next day, after which a detailed outline of the work would be given; also a definite understanding as to rules and regulations, necessarily more rigid because of the contact with the high school and its property.

It was found that there were forty children who had had some instrumental experience—previous semester at least—most of whom owned instruments. It was logical, then, to organize this group into the advanced orchestra and to have them report daily, except “non-elective” Friday, for the last period commencing at 3:10. For the purpose of this article, therefore, we may now abandon the advanced group. It is the “green” beginners who command our attention.

## One Hundred “Green” Beginners

Here we stand before our “mob” of one hundred, casually surveying a room charged with curiosity and not entirely

free from evidences of that well-known horseplay. (You teachers of band and orchestra know what I mean.) At length we decide to speak, and this is done as mildly as firmness will permit. We let it be known that *harmony* between teacher and pupil must first prevail if we are both to succeed in what we are about to undertake. “It doesn’t matter whether you can or cannot read a note of music, or whether or not you own an instrument. These things will be taken care of. As this is an elective subject, I presume you are here because you are really interested in learning to play. Also, as this is an elective, you are not compelled to remain nor am I compelled to keep you. We settle our discipline troubles with expulsion, as my daily teaching time is limited. Therefore, if you feel that the requirements are too severe, now is the time to withdraw and transfer to another elective.”

## Discipline the First Requisite

This is not exactly holding a club over the student, but rather, by putting the matter squarely before him and letting him choose between remaining or leaving, he is charged with a personal sense of responsibility. It is a platitude, of course, that good discipline is taken for granted in all classes, but it is doubly important in a room containing so many sound-producing devices as musical instruments. Without discipline we fail miserably. With it we can accomplish wonders. But it must be the *first* item of procedure, the teacher’s first obstacle to surmount, and any time devoted to securing good conduct, at the very outset, is time well spent. Of this we are firmly convinced.

In our own case we have these beginners for only a half hour daily, and as we must train the entire group as a unit, this matter of discipline *must* be considered—not the autocratic, fear-inspiring sort, but rather the kind of discipline dictated by wisdom and good judgment. It does no harm, for instance, to yield occasionally and to courteously acknowledge your own mistakes when they occur. When seemingly important class decisions are to be made, it may be wise to allow the group to indulge in free expression in an effort to reach a conclusion.

We are now ready for lesson one. Naturally we start at the beginning. This consists of blackboard instruction—of the staff, clefs, piano keyboard chart, of quiet humming of the C scale, and, finally, note values and meters,

leaving keys and key signatures until later. During discussion of clefs, we tabulate those instruments that will use the treble, bass, and alto. The entire class is then drilled in the three clefs, as they have previously been informed that their instruction is not to be limited to their respective instruments alone, but they must also acquire some information about *all* sections of the orchestra. This, we believe, contributes to better attention during preliminary lessons on the several instruments.

Under our schedule of short periods already mentioned, this fundamental grounding in theory may require as much as two weeks with as large a group as one hundred. Then follows the request that “legitimate” orchestral instruments be brought to class—and what an array appears! Suggestions are made for needed adjustments, and as soon as one section, say the violins, is in good playing order, it comes forward to the front of the room, and, in full view of the class, receives first instructions in technique. Thus we pass from one section to another until all owners of instruments are taught.

But what of non-owners and pianists? Of the hundred in the class, probably a dozen or more have signed up for piano, but we make it clear that, inasmuch as only one piano is used, only three or four of the hardest workers will be retained, although little, if any, individual attention can be given, piano instruction being a “thing unto itself.” In due time we find out who the diligent ones are and subsequently suggest other instruments to the rest or else drop them out altogether. These are the only alternatives.

## Sharing Instruments

As for non-owners, our department owns a reasonable amount of equipment, but obviously not enough for each individual of such a huge group. To offset the shortage, we require these pupils to purchase mouthpieces, and arrangements are made, through formal receipts signed by the guardians, for as equitable a distribution as possible whereby school-owned instruments may be shared. This requires outlining a weekly schedule, showing daily assignments for home practice and class use of these instruments. It is not uncommon for as many as six pupils to share one instrument, on the theory that a little music instruction is better than none at all. Those playing stringed instruments must buy good rosin and re-



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Now let us assume that all details of organization and administration are settled. It is also understood that every student knows his technique—at least the rudiments, posture, breathing, embouchure, position of instrument, and care of same. At this point the instructional material is distributed for the first time, and this may be any one of a number of good methods that are available. As an item of procedure, the proper distribution, use, and collecting of music and books is not to be overlooked in the efficient conduct of an orchestral class. Furthermore, students should be required to close their copies and arrange all material neatly on the rack before leaving. This should be stressed as part of the routine. An orderly distributing and collecting system should be maintained by appointing dependable members of the class when no regular outside aid is available.

Before actual playing begins we discuss the importance of the baton and trace its motions on the blackboard. The pupils themselves perform these movements in unison, uttering "one" on every down-beat.

From the foregoing it is evident that progress might not be so rapid as with longer periods and smaller groups. Quite true; but we compensate for this by holding students responsible for a given amount of home practice—five hours weekly,—record of which is kept on special cards signed by parents and handed in every five weeks. Grading depends largely on home practice, but we also consider attendance, tardiness, conduct, general attitude, inspection (care of instrument and case, and personal habits), and progress. We believe that clean hands and mouths are essential to instrumental training. Disinfection of instruments and mouthpieces is frequently suggested.

As yet, however, we have not sounded a note, but throughout the room we sense a restless enthusiasm. At last tuning begins, *by the players themselves*, a section at a time. This gives them an opportunity to discover the intricacies of tuning, perhaps suffering a broken string or two in the bargain. It is then that the instructor completes the job as rapidly as possible.

Now the fun begins! Page one, exercise one, in unison. Instruments in position, baton poised . . . down-beat! Can't you just hear it! Are your nerves good? To say more would be superfluous. Per-

formance having actually begun, whatever results are obtained depend strictly upon pedagogy—patience, common sense, and efficient administration of countless details.

### News from the Field

**In-and-About New York Music Supervisors Club** at its meeting October 21 (Peter W. Dykema, chairman), devoted its entire program to discussion of the new leisure-time problems. Discussion leader was Osbourne McConathy, chairman of the recently formed Committee on Music and Leisure Time of the Music Supervisors National Conference. This in effect was the first activity of the committee. As an indication of the broad scope of the leisure time problem, as well as a suggestion for the organization of similar meetings elsewhere, discussion topics are given here with the names of the speakers:

(1) What Can Be Done to Continue in Adult Life Music Activities Begun in the School Period? (Victor L. F. Rebmann, White Plains, N. Y.);

(2) What Change of Emphasis or Material Should be Made in the Schools, to Make Music Play a Larger Part in the Life of the Great Mass of People, Especially the Salvaging of the Native Music of the People Who Are of Foreign Birth or Very Close to Foreign Ancestry? (Mrs. Martha Cruikshank Ramsey, Director of Music, Henry Street Settlement, New York City);

(3) Do the Schools Have Any Responsibility for the Present-day Adults Who Have Had Little Musical Training, but Who Desire to Take Part in Some Musical Activity for Which They Have Had no Training in the Schools? (Mrs. V. D. Perrine, Director of Music, Buxton County Day School, Maplewood, N. J.);

(4) Has the School Musician Any Responsibility for the Sponsorship of the General Community Music Program? (George Gartlan, Director of Music, New York City);

(5) How Can We Best Face the Tremendous Problems Which This Industrial Age Is Forcing Upon Us? (C. C. Birchard, Boston);

(6) What Is the Relationship of the Teacher to Her Own Leisure? (Peter W. Dykema, Teachers College, Columbia University, New York City.)

**In-and-About Philadelphia Music Supervisors Club** held a luncheon meeting October 28, in connection with the Conference above referred to. There were 143 present at the In-and-About meeting, and the following prominent music educators and Conference members spoke: Bruce Carey, Philadelphia; Glenn Gildersleeve, Dover, Del.; Mabel E. Bray, Trenton, N. J.; George L. Lindsay, Philadelphia; M. Claude Rosenberry, Harrisburg, Pa.; Will Earhart, Pittsburgh; Osbourne McConathy, Glen Ridge, N. J.; Thadeus Rich, Director of the School of Music at Temple University (former concertmeister of the Philadelphia Symphony Orchestra) appeared on the musical program. Wilbert B. Hitchner, Dover, Del., is president of the club.

**In and About Detroit Music Supervisors' Club** held its first meeting of the season October 27, in conjunction with the music section of the Michigan Education Association. Program: Address by George Hermann Derry, President of Marygrove College, Detroit, on *Music—A Model for Teaching of the Fine Arts*; a group of songs by George Galvani, and additional music by a group of players from the All-City High School Orchestra. Gertrude Fleming, assistant supervisor of music, presided at the meeting.

The second fall meeting of the In-and-About Detroit Music Supervisors' Club was held November 25. Program: Music by trio from All-City Orchestra; Choir of Grosse Pointe Christ Church, Mrs. Beecher Aldrich, director; community singing led by Roy Parsons, Highland Park. The Right Reverend Kirke O'Ferrall, Dean of St. Paul's Cathedral, Detroit, was the speaker. The club recently sponsored a series of card parties for the benefit of the maintenance fund of the

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Thomas H. Chilvers, supervisor of music in the Detroit public schools for nearly thirty years, was the honor guest at a dinner given at the Statler Hotel by a host of his friends, marking his recent retirement. Frank Cody, Superintendent of Schools, presided at the dinner.

Elbridge S. Pitcher, formerly supervisor of music at Auburn, Maine, is now located at Pittsfield, Maine, where he has charge of the music work in the schools.

Thomas L. Gibson, who was state supervisor of music in Maryland and formerly state membership chairman for the Conference, passed away on September 23. The Conference has lost a devoted friend and supporter. We quote the following received from the Maryland State Department of Education:


"In 1919 he joined the staff of the State Department of Education to develop instruction in music in the elementary and high schools of the counties. Because of the interest in music stimulated by his work, the number of high schools offering instruction in music steadily increased. At present, nearly all county high school pupils participate in or hear music at school and are the richer for the experience. . . . The teachers and school officials who were closely associated with Mr. Gibson know that the world has been a better place because he lived."

All-Maine School Concert Program was held in connection with the Maine Teachers' Association meeting at Lewiston (October 26, 27). A feature on the program was the presentation of selections from *Mariha*, arranged for chorus, orchestra and band. Over 400 singers participated in the chorus, and there were about 100 players in the band and orchestra. Elbridge S. Pitcher conducted the chorus; C. A. Warren, Brunswick, directed the band; Frank J. Rigby, Portland, directed the orchestra.

J. Lewis Browne, Director of Music in the Chicago Public Schools, died October 23 at his home in Chicago after an illness of several months. Dr. Browne, known as composer, director and organist came to the Chicago public schools in 1928. He organized and directed the All-Chicago school music festivals, and planned with Dr. Frederick Stock the Chicago Symphony Orchestra concerts for children. He was organist in St. Patrick's Roman Catholic Church, and head of the Theory Department of the Fine Arts Conservatory of Music in Chicago. Prior to this he was organ soloist at the Royal Academy of St. Cecilia at Rome, and also at Wanamakers' Egyptian Hall in Philadelphia. Dr. Browne has to his credit some sixty songs both sacred and secular and wrote the opera *La Corsicana*. He came to the United States from London with his parents in 1872 and received his education both here and abroad. In 1902 Dr. Browne was granted a doctor's degree in music by the University of the State of New York. He was a member of the Conference and actively interested and influential in arranging for the invitation to the National Conference to hold its biennial meeting in Chicago in 1934.

New York State Teachers' Association Music Section Chairmen for the eight zones were recently elected as follows:

Northeastern.....Leonard L. Allerton, High School, Ticonderoga.	
Northern.....Mrs. Julia H. Hammond, High School, Chateaugay.	
Southern.....William E. Biery, South Side High School, Elmira.	
Eastern.....Paul E. Bergan, Director of Music, Glens Falls.	
Central.....Lucina M. Senter, High School, Whitesboro.	
Southeastern.....Edward H. Michehl, Director of Music, Middletown.	
Central Western.....Pauline Haynes, Normal School, Brockport.	
Western.....Harry King, Normal School, Fredonia.	



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Illinois State Teachers Association, Lake Shore Division, met at Evanston November 13. Several hundred in attendance at the music section meeting voted unanimous adoption of the following resolution: "The music section of the Lake Shore Division, Illinois State Teachers Association, endorses the Cultural Arts Platform, and expresses earnest appreciation for and approval of the activities of the Music Supervisors National Conference in connection with the formation and dissemination of this platform as a means of mobilizing public support for school music. Further, we heartily endorse such Conference activities as the Commission on Costs and Economic-Social Values of Music Education, and proposed work of the Committee on Music and Leisure Time. We assure the officers of the National Conference that we will actively support the ideas and ideals of the Music Supervisors National Conference, as well as all phases of the Conference program in which we may cooperate." Chairman of the music section: Clarence Dissinger, LaGrange. Secretary: Hazel I. Ford, Park Ridge.



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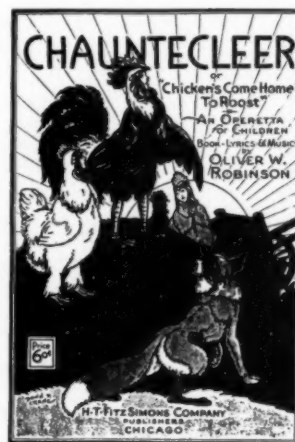
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## BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

### For the Assembly Period

THE SINGING CHOIR. *Opal Wheeler and Helen deLong*. [C. C. Birchard & Co.].

THIS is a book of *Services for Schools*, a valuable addition to material for the assembly period. The readings, drawn from Biblical and other sources, are inspiring, stirring, stimulating to awakening thought and feeling. Among the hymns, which are not denominational but universal in interest, one will find some old favorites. In the section given to *Songs for Festival Days* are eleven fine Thanksgiving Hymns, a Christmas list rather restricted in the field of carols, hymns for Easter and an excellent collection of National hymns. At the back of the book is a collection of ten anthems and the usual limited material for *little children*. The former are well chosen lovely numbers from Oratorio and Opera, the latter adds nothing to the hymns for the intermediate child, included in the Church Hymnals of the past. The poems printed without music are, on the contrary, better suited to small children.

Great care has been taken by the authors to trace the source of the material with craftsmanlike results. A question arises in the case of the translation of the Praetorius, *Rosa Mystica*. To us there seems to be none more lovely than *Lo, How a Rose E'er Blooming*, nor better suited to young minds.—SUSAN T. CANFIELD.

### The Six-Four Chord

THE EVOLUTION OF THE SIX-FOUR CHORD, by *Glen Haydon*. [University of California Press, Berkeley, California. \$4.00].

THE true musician that lives alike in players and singers and public school music teachers will, in the hours stolen from busyness, find absorbing interest in this piece of musicianly research. In the way of practical advantage it may lead organists, choir-masters, and conductors of a *cappella* choruses into deeper knowledge of, and sensitivity to, the tonal resources of ancient music with which they may deal, and of those resources as differentiated from more modern effects; but the lover of music will need no practical advantage to make him take joy in these intellectual music-tastings. From the thirteenth century, represented by Adam de la Halle, to the English madrigalists, the works of the contrapuntal and modal composers of all countries are liberally quoted and their practices are discerningly analyzed. Wide research, copious documentation, and a lively interest that reaches through much of factual presentation, make it a book of great and unusual value.—WILL EARTHART.

### Musical Plays, Etc.

COME AND CAPER. *Virginia Bennett Whitlock*; music selected and edited by *Nothra Barton*. [G. Schirmer, Inc.]

This is an unusually lovely collection of music under one cover. The numbers are remarkably well chosen to create a

mood or to stimulate imagination or to provoke rhythmic activity, while they furnish experience of lovely music. The method employed is creative, wherein the teacher is a "contributing member" of the group who should cherish the "play" spirit. The plays, which the author says are starting points for other children, were built by children of the Lincoln School. They are of Indians, Giants, Gnomes, Snow, Animal Antics, Talented Toys and other interesting subjects.—SUSAN T. CANFIELD.

FOLK FESTIVALS. *Mary Effie Shambaugh*. [A. S. Barnes & Co., Inc.]

An extremely useful collection of festivals built about folk legends or occasions of national or tribal interest. The tunes are authentic but are mere accompaniments to the dances. By less lucid and more colorful handling they could add much to the experience of participants and observers on the aural side. The work includes helpful bibliographies both general and specific and pages given over to costumes, customs, stage craft and ceremonies.—SUSAN T. CANFIELD.

MUSIC IN THE HOME. *Geraldine L. Aitken* [Carl Fischer, Inc.].

In one of the early chapters of *Music and Education* Lavignac said he imbibed as much music as milk from his nurse. Many modern children lose this early experience. Present day methods of infant care crowd out the lullaby and with it have gone the finger play and infant rhyme.

*Music in the Home* is a praiseworthy attempt to give the average mother singing-talk, singing verses, songs, games and rhythms. These can help at least to supply the lack. Like all spontaneous plays, when seen in print, they seem more sophisticated in interval than a musical mother sings. The interval however is not the important factor but the fact that tone plays, tonal experimentation of some kind should get under way during this early sensitive period. The ideas are well set forth; a nice list of phonograph records is included as well as folk dances and quiet music. It is unfortunate that the author fails to follow the development of listening to the point of careful selection of accompaniment. Simplicity to do away with muddled listening as well as reducing the necessary technique is to be commended, but wrong doublings of octaves and fifths in such music develops the same imperviousness to good sound combinations which makes bad publications possible, it provides bad aural experience.—SUSAN T. CANFIELD.

SAVERNAKE. *Henry and Evelyn Ley* [Oxford University Press, Carl Fischer, Inc.]. A Fairy Play in one act. The theme of the play is the despair of Savernake Forest Fairies at the heedless eye and ear of professors attempting to live the simple life in the Fairies' midst but oblivious of their presence, forest sights and sounds. Hookie the Piper, a nature loving musician, is importuned and comes to the rescue. The music is attractive, the melodies less obvious than the usual operetta.

### On Score Reading

SCORE READING. *Compiled and Edited by Martin Bernstein* [M. Witmark & Sons, Educational Publications, New York City].

THIS is a book that might well be used as the basis of a course in score playing. It presupposes an ability to play piano, thus making its use for other than pianists, score reading rather than score playing, but it may be, as Mr. Bernstein says in the quotation below—playing on the piano constitutes the only satisfactory test. This quotation, from the Foreword, accurately describes the book.

"It is not the purpose of this manual to train musicians to perform complicated modern scores at the piano. It is rather a guide designed for the beginning student of conducting who must acquire not only a theoretical knowledge of orchestral notation, but also sufficient practical experience to transpose immediately any given part to its actual pitch. While many musicians can do this mentally, performance of the score at the piano constitutes the only satisfactory test.

"The examples have been chosen so as to allow a systematic presentation of the various elements of score reading: The reading of several parts, the reading of the C clefs, and of the various transposing instruments. Scores presenting pianistic difficulties have been avoided inasmuch as this manual deals only with fundamentals. The excerpts will, in most cases, demand the actual reading of every part since examples containing doublings of transposing instruments by non-transposing ones (e.g., the B-flat clarinet by the oboe) have been avoided as far as possible."—LEE M. LOCKHART.

### For the Musician's Library

OXFORD HISTORY OF MUSIC, VOL. II. *H. E. Wooldridge*; Second Edition, Revised by *Percy C. Buck* [Oxford University Press; Agents in U. S. A., Carl Fischer, Inc., New York City. \$6.00].

THIS monumental work, the product of much of the best scholarship in England, originally appeared in six volumes. Later researches, that brought new knowledge and a clearer view of what had been seen obscurely, made revision, particularly of the first two volumes (which brought the history to the end of the fifteenth century) appear desirable. Accordingly *Volume I* was revised, and not only that, but the matters therein treated were given new and better proportions by the issue of an *Introductory Volume*, which expanded in detail the accounts of early music that had been sketched in the first three chapters of the original work. *Introductory Volume* and the revised *Volume I* were reviewed at length in these columns in 1930, and the general scope of the revision is recalled now solely as an introduction to a review of *Volume II*, as revised.



# GAMBLE NEWS



## NEW "YEAR-ROUND" SONG BOOK ANNOUNCED!

### Speedy Service

#### on Contest Music

As the season opens for contests and festivals, many committees are busily engaged in making selections. The next step is to assure service to those participating in the event.

The committees in many states who provide us with their lists in advance of general release make it possible for us to check our stock and be prepared to fill orders correctly and promptly. Cooperation of this kind is of value to all concerned. It relieves the committee of worry, makes our regular patrons secure in the knowledge that contest and festival music will be received most promptly and it enables us to please our customers.

If committees also give us a rough estimate of the probable number of participants involved, this information helps us determine more accurately what constitutes an adequate stock to meet all demands.

Fortunately, a great majority of the committees know of our desire to cooperate fully with them and as a consequence we are usually prepared to supply even the most obscure compositions which occasionally find their way into such lists. Still, those who order music from a contest list just received by them, will assure themselves an early delivery and render a service to others if the list is enclosed with the order sent to us. Instructions for us to return the list promptly should be given.

### Material — Form — Price Provide Attractive Features

The "Year-Round Song and Chorus Book," an aptly named collection of 174 songs, appears at a time and price that should conspire to create much interest and many sales.

Practically arranged for average voices and designed for choral groups, classrooms and assemblies, this collection was first published in a cloth de luxe edition known as "Songs For The School Year." To the many who have wanted to purchase "Songs For The School Year" but could not because of its expensive binding, we are pleased to announce this new "Year Round" edition in flexible paper cover.

### Unusual in Form and Content

Of very practical nature are the Classified Index and chronological index called "Calendar for the School Year" showing a marked purpose in this compilation. The former indicates songs which exemplify Times and Seasons, Lesson Subjects, Poets and Musicians, Musical Forms, American Song and Student Life; the latter points out particularly suitable songs for all special days of the school year. Obviously much time was spent in research to provide appropriate music for the many special uses.

Educators have long advocated the correlation of all curricular and extra-curricular subjects. It seems to us that such

correlation can be accomplished more effectively through vocal music than through any other means, for there is a great variety of worthy music available, the style and text of which contributes an unusual aid to the singers understanding of subjects other than music. A broader education is synonymous with a fuller life. If music, through its inspiration and beauty is permitted to aid in the broadening influence certainly it shall reflect to the relative subjects a tinge of its beauty and richness.

Idealistic? Yes, but most practical in application. It was this concept which inspired the compilation of this song book, which embraces music for all general and special occasions. In the "Year Round Song and Chorus Book" are Folk, Operatic, College and Nonsense Songs; Chorales, Hymns, Carols, Ballads and Foreign Language Songs; Texts correlating History, Literature, Languages—a wide variety of interesting, singable songs and choruses in practical arrangements for solo voice, unison, two, three, and four parts.

Much favorable comment on its legibility, large print and wide spacing has been received. The quality of printing, paper, and binding, is exceptionally good.

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..... Gruber-Wetzel .12  
..... \*Joseph's Carol, SATB.....Marryott .12  
..... \*What Child Is This (8-pt.).....Marryott .15

##### Treble

..... In Italy (SA and SSA).....Boyd .15  
..... 'Tis Spring, SSA.....Darr .10  
..... My Creed, SA or SSA.....Garrett .12  
..... \*Calm Be Thy Sleep (SSA and SSAA).....  
..... Cain .15  
..... \*Song of the Winds (SSA).....Hawke .15  
..... Ave Marie (SSA).....Bach-Gounod Huntley .16  
..... \*Nocturne .....Cook .12

##### Men's

..... \*Calm Be Thy Sleep.....Cain .15  
..... I Must Go Down to the Sea.....Mitchell .15  
..... When Through the Night.....Liszt-Clark .12  
..... Guide Me, O Thou Great Jehovah.....  
..... Protheroe .08  
..... \*Music When Soft Voices Die.....Herts .12  
..... \*Sourwood Mountain .....Malin .15

##### Mixed

..... \*Turn Ye to Me.....Highland-Cole .10  
..... \*Calm Be Thy Sleep.....Cain .15  
..... \*Song of the Winds.....Hawke .18  
..... Blessed Are the Pure in Heart.....Jones .15  
..... O Savior Hear Me (Orpheus).....Gluck .12  
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(advertisement)



Admirable as was the whole work in the beginning, it requires but brief study to convince the reader that the revision has greatly improved it. Through reorganization alone, even when the matter remains largely unchanged, the reader is able to grasp the contents more readily. *Volume II*, for instance, begins with what was the second chapter of the older *Volume II*, that matter having rightly been placed now at the end of the revised *Volume I*. There are changes in matter, also. These are, indeed, in the revised *Volume II*, possibly more extensive than those incorporated in the new *Volume I*, if the *Introductory Volume* be disregarded as part of that change. Many of the changes are not sweeping, but they are nevertheless very transforming. By the omission of a paragraph, the insertion of a new paragraph, the omission of musical illustrations that originally appeared and the substitution or addition of new ones, new points of view and much better perspectives are created. Perhaps these alterations are the most effective of the changes. Yet when one reads the two long and admirable new chapters added, *Song*, by J. A. Westrup, and *Instrumental Music*, by Gerald M. Cooper, he wonders that the work could have appeared so complete as it did in its first form. More than mere delicate re-drawings, too, are the additions made by J. B. Trend to the account given in the first edition of the Spanish School, and the largely new account of Palestrina's work contributed by the Reverend Dom Anselm Hughes. The latter's discussion of Palestrina's melodic methods is strikingly different from that given by Professor Woolbridge in the first edition.

One hardly need say that the entire work is as indispensable to the musician's library as Grove's Dictionary. And it is worthy of note that the three volumes of the new edition, although they contain collectively many more pages than the original two volumes, are, because of the division into three, less bulky. New type and a paper that takes it gratefully are further satisfying features.—WILL EARTHART.

#### Violin Instruction Books

**A TUNE A DAY (Vol. I).** C. Paul Herfurth. [Boston Music Co.] The illustrations to show how to hold the bow and instrument are exceptionally fine. They should help greatly to give the beginner the right impression. From whole notes on open strings at the beginning to the well selected folk songs in lesson twenty the pupil is led on most pleasantly. Mr. Herfurth has omitted no first essentials in this pleasant method. Five little violin trio and quartet numbers are given on the final pages.—LEE M. LOCKHART.

**A TUNE A DAY (Vol. II).** C. Paul Herfurth. [Boston Music Co.] As may be supposed, Vol. II carries on from Vol. I into more difficult music. Problems, when met, are well disposed of, and the student goes forward easily. While Mr. Herfurth's emphasis is on the use of music for exercising the student, he includes sufficient technical exercise material to isolate his problems. The piano part provided for both books lends richness to the day's assignment. The book does not require knowledge of any but the first position.—LEE M. LOCKHART.

December, Nineteen Thirty-three

#### Rhythm Problems

**RHYTHM-BUILDER.** Gustave Langenus. [The Ensemble Music Press, Port Washington, New York.] Mr. Langenus has certainly selected for treatment the weak feature in music teaching. When Time is properly understood, the remaining two T's, namely Tune and Tone, may receive the attention they often need so badly. While the method of counting the various patterns presented may not be at all times acceptable, still the little book holds much of interest and value. I looked longingly for and to be used to name the afterbeats, but found that every note, regardless of place in the measure, was given a number. For example, four eighth-notes in a 2/4 measure were counted 1, 2, 3, 4. Personally, I wish they had been counted 1 and, 2 and. Several such slight points about which disagreement might arise were found here and there. Mr. Langenus covers quite thoroughly the rhythm problems encountered in music.—LEE M. LOCKHART.

#### Group Instruction

**GROUP MUSIC INSTRUCTION.** Kathleen Air [Clayton F. Summy. Price 90c]. Fifty-two pages in paper covers. The twenty chapter headings list such subjects as Classroom Equipment, Rote Singing and Rote Playing and Reading, First Piano Lesson, Lesson Routine, etc. The introduction presents music as training for mind, senses and body. Musical understanding and aesthetic development seem to be expected as by-products of ability to play and make music. Early mastery of melodic rhythmic and harmonic elements is advanced as necessary. There is a wealth of suggestion, device and definite direction for classroom procedure. There is keen, if often mistaken, analysis of items to be heard. But there is a terrifying attention to externals, even when aurally directed, instead of to audible beauty. There is a persistent talking about tonal behavior instead of play with it.—HULDAH JANE KENLEY.

#### The A Cappella Chorus

**VOLUME VI.** Max T. Krone and Griffith J. Jones [Witmark Educational Publications, New York, N. Y. \$1.00].

**T**HE publication of this series has been an event of major importance in the school-music field, and preceding volumes have more than satisfied the eager expectations of the many who were vitally interested. Now comes this culminating volume; and it forms a triumphant conclusion to an able, sensitive, and conscientiously performed work.

It is difficult to see any way in which this volume could be improved. One scans the table of contents and has no desire to change a single item. Every number has solid value and charm. Variety is attained by movement from Palestrina to a negro spiritual, the selections represent every century included in the span, and they draw upon the musical resources of Italy, England, Spain, Germany, Russia, and America. Without sacrifice of highest worth, selection was yet considerate of practicable voice ranges for young singers. The editing is scrupulous. The irregular rhythms of early compositions are again elucidated by the use of dotted bar-lines that cross no staff except

where that particular part has the beginning of a metrical division, by unobtrusive but helpful measure-signatures, and by beat-numbers printed below the staves. A beautiful open page and careful distribution of matter on each page are typographical contributions that add much value. The editors, the publishers, and the buyers are alike to be congratulated.—WILL EARTHART.

#### Christmas Cantatas

**IN BETHLEHEM.** Text by Selma Lavita, Music by Richard Kountz. [M. Witmark & Sons.]

**A** CHRISTMAS CANTATA of satisfying quality for two sopranos and alto. The writing shows an easy legato suiting the subject. Some of the passages are quite enchanting. The solos are within the capacity of the High School student as they are in easy range.

**HAIL HOLY BABE!** Franz C. Bornschein. [C. C. Birchard & Co.] A very tuneful Christmas Cantata for choir or Junior-Senior High School chorus. It consists of five 4-part choruses, two unison choruses, one S. A. T. chorus, two soprano solos with soprano alto duet and one bass solo. The twelve numbers are carols and hymns transcribed and beautifully linked. The parts are not difficult, the range is good and the accompaniments interesting.—SUSAN T. CANFIELD.

#### Operettas Received

**FROM** Oliver Ditson: *South in Sonora.* Music by Charles Wakefield Cadman, Book by Charles and Juanita Roos.

From The Willis Music Company: (1) *A Jack and Jill Valentine.* Music by Nellie S. Frizzelle, Book and Lyrics by Clara S. Keeler; (2) *Flowers of the Nations.* Music by Elizabeth Sutton Brown, Book and Lyrics by Anna Bradbury Houghton; (3) *The Lost Clown.* Music by Agnes Wright, Book and Lyrics by Sara G. Clark.

From H. T. FitzSimons Co.: (1) *The King's Sneezes.* Music by Jessie Thomas, Book and Lyrics by Richard Atwater; (2) *Maid in Japan.* Music by Margaret and E. J. Gatwood, Book and Lyrics by Helen Sitwell.

#### Choral Octavo

**FROM** H. W. GRAY COMPANY, New York. Much of the great body of material submitted is better suited to church service than school use, but we find an arrangement of (1) John E. West's *Robin Hood*, for S. A. B.; (2) *The Echo Carol* (Old French), arranged for four mixed voices by Alfred Whitehead; (3) *The Virgin's Song to Her Baby Christ*, by Alfred Hamer, for solo voice with hummed choral accompaniment; (4) *The Angels at the Manger*, Aargaw Folk Song, arranged by Morten J. Luvaas; (5) *Deck the Hall*, arranged for men's voices by Frederick Erickson; (6) *The Inn at Bethlehem*, (Who Knocks So Loud?), sacred song from the Tyrol, arranged for three treble voices and piano, by Clarence Dickinson.

**OLIVER DITSON COMPANY, Boston.** (1) *Vocal Chamber Music for Small Groups and A Cappella Choruses*—for mixed groups, mostly arrangements by William Arms Fisher. (2) *Early American Music*—Bryceson Trehame settings of famous melodies between the colonial and civil war periods. These range from duets for women's voices with piano accompaniment to eight-part unaccompanied choruses.

**C. C. BIRCHARD & COMPANY, Boston.** Outstanding in the grist of these publishers are two choral numbers: (1) *Hallelujah, Amen*

(S.A.T.B., accompanied), from Handel's *Judas Maccabeus* and (2) R. L. Pearsall's *In Dulci Jubilo* for double chorus, unaccompanied, as edited by Walter Parratt in 1913, for use in St. George's Chapel, Windsor Castle. Except for an occasional low F for basses in the latter, both are possible and appropriate.

**THE OXFORD UNIVERSITY PRESS** presents a number of anthems from the second series of *Tudor Church Music*, for four and five voices, some accompanied, some a cappella. Tye, Farrant, Boyd and Tallis, the first great musical artists of England in their day, are represented. Conductors of superior a cappella choruses will wish to examine the series. There is also an interesting forty-eight page pamphlet of *Rounds and Canons* by Haydn.

**CARL FISCHER, INC., New York.** This publisher has sent a number of anthems more suited to church than school use, but along with them (1) a Max Vogrich arrangement of *Drink to Me Only with Thine Eyes* for four male voices; (2) a delightful eight part arrangement, accompanied, of *I Will Be True to My Love*, Old English Folk song, by Alfred Whitehead; and (3) two songs from *Das Deutsche Lied*, for men's voices unaccompanied.

**E. C. SCHIRMER MUSIC CO., Boston.** New contributions (1933) in unison songs; two, three and four part songs for women's voices; four part songs for men's voices; four, five and eight part songs, (unaccompanied) for mixed voices. *The Five Odes of Horace*, set to music by Randall Thompson, are printed in separate leaflets; the first for seven mixed voices, with piano or orchestra; the second and third for four mixed voices, unaccompanied; the fourth for four male voices, unaccompanied; the fifth for five mixed voices, unaccompanied.

**M. WITMARK & SONS, New York.** Five unaccompanied choruses from the library of the Russian Symphonic Choir, arranged by Kibalchich; half a dozen selections from the (1) *A Cappella Chorus Volumes IV and V* of Jones and Krone; (2) several recent Krone arrangements of Russian songs for unaccompanied chorus and (3) Melville Smith's *Shepherd's Song* for S. A. T. B. with oboe obligato. Musical interest and vocal fitness of the entire list are above average.

**G. SCHIRMER, New York,** offer Palestrina, Carl Aug. Fischer and Gabrielli choruses in John Finley Williamson's *Westminster Choir Series*; (2) a Carl Deis arrangement of di Lasso's *Surrexit Pastor Bonus* for five mixed voices; (3) Bryceson Trehearne settings of folk songs and an enchanting *April Song* for four mixed voices unaccompanied, by Ernest F. Jores.

**J. FISCHER & BRO., New York.** Part Song arrangements by Cyr De Brant: (1) *Golden Glow* (Brahms Waltz in A flat major) and (2) *By a Lonely River* (Brahms Waltz in C sharp minor), each arranged for S. A., S. S. A., S. A. T. B. and S. A. B.

**H. T. FITZSIMONS CO., Chicago.** Aeolian Series of Choral Music. Three part choruses for women's voices include (1) Albert Noelte's arrangement of *The Letter and To a Firefly* by Frederick Stock; (2) Daniel Protheroe's *Goodnight Beloved and Come, Night*; (3) Harley B. Harleson's *April Song*; and a four part chorus for women's voices *Dawn in the Wood*, by Charles Wakefield Cadman. All have piano accompaniment.

HULDAH JANE KENLEY

## Orchestra

**FROM H. T. FitzSimons Co., Chicago.** *A Life for the Czar*, Glinka. Scored for very large orchestra. Conductor's score available. Last year's required number for Class B orchestras.

From Rubank, Inc., Chicago, *Progress Orchestra Folio*, DeLamater. Fifteen very easy compositions in various styles. *Miniature Symphony*, DeLamater. (Andante moderato cantabile; Andantino; Allegro.) Needs some knowledge of string positions, but otherwise can be

played by inexperienced orchestras. Suits well the junior high school level.

From G. Schirmer, Inc., New York, (1) *Arkansas Traveler*, Guion-Smith. Very well done. (2) *Tribute to Sousa*—March, Goldman-Clark. (3) *Spring Fancies Suite*, Franz C. Bornschein. Four little pieces suitable for use with junior high school orchestras.

From Volkwein Bros., Pittsburgh, *Knights of Chivalry*, Louis Panella. A grand march that would do for festal occasions. Rhythmically it feels in parts like the well known strain of "Pomp and Circumstance."

From Carl Fischer, Inc., seven new releases.

(1) *Educational Orchestra Album*, edited by Lindsay, Spangler, Roberts. This is a collection of classic and modern compositions. Variety, from choral to dance, is contained in the publication. The twenty-two pieces, progressive in difficulty, should be suitable to the average junior high school orchestra. (2) *The Tambourin*, Rameau-Roberts. This old French dance has been arranged for orchestra by Mr. Roberts. It is difficult if taken at proper tempo, but is very interesting and developmental. Incidentally, *The Tambourin* is the final number in the Educational Orchestra Album mentioned above. (3) *Festival March*, von Weber, arr. by Roberts. This march is also in the Educational Orchestra Album. It is considerably less difficult than "The Tambourin." (4) *The Banjo*, Gottschalk-Maganini. Well arranged. Rather difficult, but interesting. (5) *Streets of Peking*, Henry Hadley. Impressive, but rather difficult. Possesses real oriental flavor. Part One, in three miniature pieces; Part Two, in two miniature pieces; Part Three, also in two miniature pieces. (6) *Mississippi Lament* by William Wirges. A Symphonic Transcription that is made up of fragments of songs of the South, negro spirituals, and blues. Words are printed in the score for use of voice if desired. (7) *More Four Tones*, Vol. II, Cheyette-Roberts. Classical pieces are arranged in four parts for use of quartet and multiple quartet groups. Yearling players will find their parts easy.

## Toy Orchestra

**RHYTHM BAND DIRECTION.** *Lyravine Votaw*. [Ludwig & Ludwig.] This book includes under one cover the usual beginner's repertoire of attractive numbers, suggestions as to organization, helps for position and correct handling, possible seating plan, advice to the conductor, and explanation of scoring. Miss Votaw advocates a child conductor and therefore outlines preliminary instruction for children in handling the baton. While the numbers used are adapted to beginners the scoring for individual instruments belongs to more mature groups. The music, correlated with Victor and Columbia records, is of lovely quality.—SUSAN T. CANFIELD.

## Band

**FROM G. Schirmer, Inc.,** three recent releases for band have been received. (1) *Tribute to Sousa* (March) by Goldman; (2) *Ay, Ay, Ay* (Creole Song), arranged by Tom Clark; (3) *Arkansas Traveler*, Guion-Clark. Well done and well worth playing. Not too hard for the average high school band.

From Carl Fischer, Inc., three marches: (1) *The Midshipman's March* by Elliott and LaFarge; (2) *Glorious Youth* by Harvey S. Whistler; (3) *Eleventh Field Artillery* by H. Webel; and *Eventide*, a reverie by R. B. Hayward.

**SUPPLEMENTARY BAND BOOK.** *G. E. Holmes*. [Rubank, Inc., Chicago.] Given

to rhythm and scale training principally. But one piece is included: a march in *alla breve* time.

**SUNDAY MORNING AT GLION.** *Bendel-Watson*. [Witmark Educational Publications.] This movement from "By the Lake at Geneva" is rich in tone color. It fits well into the band idiom. The average high school band will find this piece within its ability.

**CABINS**, an American Rhapsody. *James R. Gillette*. [Witmark Educational Publications.] *Cabins* yields more music for its difficulty than any other number I know. A good junior high school band will find it quite possible. The best high school bands will welcome it also, for it can be prepared for concert by them with one or two rehearsals.—LEE M. LOCKHART.

## Orchestra Scores

**SEVERAL** new miniature scores, products of Kalmus Orchestra Scores, Inc., New York, have recently come to my desk. I have selected for mention those that appear in the National Contest lists for the coming year. The chief features of the scores received are clear print, completeness, and low cost. Miniature scores are available for the following contest pieces. Saint-Saens, *Danse Macabre*; Wagner, *Wotan's Farewell*; Beethoven, *Coriolan Overture*; Mozart, *Minuet from E-flat Symphony*; Schubert, *Unfinished Symphony*; Mozart, *Minuet from G-minor Symphony*; Tchaikowski, *Capriccio Italien*; Beethoven, *Fifth Symphony*; Brahms, *Fourth Symphony*; Beethoven, *Eighth Symphony*; and Beethoven, *Prometheus*.—LEE M. LOCKHART.

## Band, Orchestra and Chorus

**HATS OFF—March.** *Geoffrey O'Hara*. [Chappell-Harms, Inc., New York.] Chappell-Harms gives a rousing march a triple setting. Band, orchestra, and chorus may perform together or separately. The vocal arrangements are for two-part treble, S. A. T. B., T. T. B., and T. T. B. B.—LEE M. LOCKHART.

## Mobilizing Public Support

(Continued from page 30)

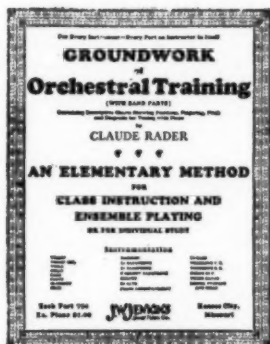
schools if our nation is to progress after the economic upheaval from which we are now emerging has passed into history. It is the destiny of humanity to go on, and the Legion seeks to make it the destiny of the United States of America to go on unhampered by a mistake today of failing to continue the proper education of our children, which must not be delayed or postponed regardless of reduced incomes and increased income taxes.

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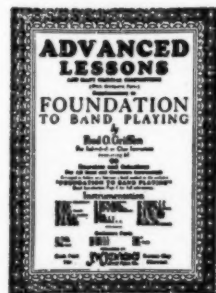
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## National Instrumental Ensemble Competition-Festival

**A**N Instrumental Ensemble Festival with "multiple ensemble" groups of strings, woodwinds and brass instruments will be an important feature of the 1934 biennial of the Music Supervisors National Conference. The festival performance, in which many fine ensembles from high schools in all parts of the country will participate, will be preceded by competitions under the auspices of the National School Band Association and the National School Orchestra Association. Arrangements for the event are in the charge of the two associations and the Committee on Instrumental Affairs of the Music Supervisors National Conference.

As is well known, instrumental ensembles have been fostered by the Conference, and have received marked impetus through the state and national contests held under the supervision of the National School Band and Orchestra Associations in connection with the national band and orchestra contests. In these contests all types of wind and string ensembles have participated, as well as solo players. In the event at Chicago, only four types will participate. Because of the limited time available, and in order to stress certain types of

ensembles, as well as to provide suitable participants for the "multiple ensemble" festival program which will follow the contests, it has been deemed advisable to limit the Chicago event to the four types of ensembles—string quartet, woodwind quartet, woodwind quintet and brass sextet. By this arrangement the contest events for these four groupings will be held at Chicago in the spring instead of at the time of the annual contests conducted later, in which all other types of ensembles will participate.

Following is an outline of the general plan as approved by the President and the Executive Committee of the Conference:

### The Plan

(1) A national ensemble contest for string quartet, woodwind quartet, woodwind quintet and brass sextet, will be held during the biennial meeting of the Music Supervisors National Conference (Chicago, week of April 9, 1934) under the auspices of the National School Band Association and the National School Orchestra Association, in co-operation with the Committee on Instrumental Affairs of the Music Supervisors National Conference. (The day of the contest to be announced later.)

(2) The rating system of judging will be used, with five divisions. The groups placing in the first three divisions will be invited to participate in a massed performance for the Conference in the evening.

(3) The contest will be open to ensembles from high schools throughout the country, whether or not the groups have competed in state contests. All entries must be members of either the National School Band Association or the National School Orchestra Association. The entry fee will be \$1.00 per member. These fees will be used to finance the contests. Certificates will be furnished to all participants.

(4) Instrumentation of the ensembles will be limited strictly to the following, with no substitutions, except the optional instrumentation of the brass sextet:

*String Quartet:* 1st violin, 2nd violin, viola, cello.

*Woodwind Quartet:* Flute, oboe, clarinet, bassoon.

*Woodwind Quintet:* Flute, oboe, clarinet, bassoon, French horn.

*Brass Sextet:* 2 cornets, French horn, trombone, baritone, tuba, OR 2 cornets, 2 French horns, trombone or baritone, tuba.

(5) Each ensemble shall prepare the several numbers designated by the directors of the contest. The required or "set" piece will be selected from this list on the day of the contest and each ensemble will be required to play the set piece and one other piece of its own choice from the list. Following is the music to be prepared by participating ensembles of each type as indicated:

### WOODWIND QUARTET

1. Turechek—Divertissement (F Minor). (W)
2. Silcher—Loreley—Paraphrase (arr. A. E. Harris). (CB)

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3. Schumann—Scenes from Childhood. Harvest—Song in Canon Form—Sicilienne Fugue. (W)
4. Laube—Alsatian Dance (arr. A. E. Harris). (CB)

#### WOODWIND QUINTET

1. Beethoven—Adagio and Minuetto from Sonata Op. 2 No. 1. (W)
2. Franz Danzi—Gypsy Dance. (CF)
3. Lefebvre—Suite Op. 57, Pt. 1, Canon, Pt. 3, Finale. (Im)
4. Turechek—Introduction and Scherzo. (W)

#### BRASS SEXTET

1. Verdi—Triumphal March from Aida. (W)
2. Tallmadge—Fantasie, Rain. (W)
3. Gault—Serenade for Brass Sextet. (Dix)
4. Oskar Bohme—Brass Sextet in Four Parts, Opus 30. (Publisher to be announced.)

#### STRING QUARTET

Selected from Gamble's Program Series for Strings—Program V.

1. Beethoven—Quartet No. 1, Op. 18, No. 1. Allegro con brio.
2. Tchaikowsky—Quartet in D Major, Op. 11. Andante Cantabile.
3. Haydn—Quartet in G Major, Op. 54, No. 1. Menuetto.
4. Mozart—Quartet in G Major, No. XIV. Molto Allegro.

(6) All ensembles placing in the first three divisions will be expected to participate in the massed performance and in the rehearsal for same. The rehearsal will be held in the afternoon and the performance will take place the same evening. The contest will take place in the forenoon.

(7) Arrangements will be made for low priced accommodations in the city of Chicago for the contestants, and their chaperons. All contestants should plan on arriving in Chicago not later than eight Friday morning and on leaving not earlier than midnight Friday.

For further information, application blanks, etc., address the Committee, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

(Announcement authorized by: Joseph E. Maddy, Chairman, Committee on Instrumental Affairs; A. R. McAllister, President, National School Band Association; Adam P. Lesinsky, President, National School Orchestra Association; William W. Norton, Chairman, Contest Committee, N.S.B.A.; Charles B. Righter, Chairman, Contest Committee, N. S. O. A.)

Ohio Congress of Parents and Teachers stressed music on all programs at its 28th annual convention in Cincinnati, October 11-13. Music programs were furnished by bands, orchestras, choruses and soloists from the Cincinnati public schools, as well as a rural school group and Mothersinger groups (a total of twenty-five music items on the convention program). Community singing was featured throughout the convention with Ernest G. Hesser, Cincinnati Director of Music, conducting. Mr. Hesser gave an address on *The School of Tomorrow* in connection with a section meeting, the theme of which was *New Concepts of Education*. The art supervisor of the Cincinnati schools also spoke and these talks were followed by addresses on *Educating for Constructive Use of Leisure* by B. H. Darrow, Radio chairman, National Congress of Parents and Teachers, Director of Ohio School of the Air; and Floyd A. Rowe. This section was summed up by an address on *The Renewal of America* by Glenn Frank, President University of Wisconsin.

Ninth Annual Conference on Secondary Education met in Newark, N. J., October 27, 28. Frances E. Clark, Camden, N. J., was chairman of the music section of the Conference. General theme of the Conference: *New Orientations in Education for Participation in a Changing Social Order*. Speakers: In addition to those named below as participating in the In-and-Out Philadelphia program, the following addressed the Conference—Gordon Bailey, George Wedge and Peter W. Dykema, New York City.

December, Nineteen Thirty-three



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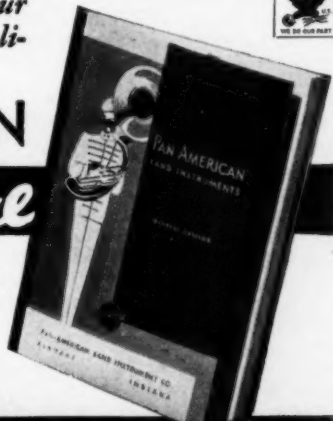


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## ARMCHAIR GOSSIP

By E. S. B.

MANY oddly varying thoughts swarmed through the mind on a recent Sunday when caught in an immense sea of traffic. . . . Here we are, supposedly still living in the final—we hope it is final—stage of a fearful depression. (The writer's preferred term, "hard times," seems unpopular—too plebeian to suit a period so colossally, stupendously, not to say luxuriantly, hard-up.)

Millions of people are able to drive cars, old and new motors being about evenly distributed through the mass. Millions have spent money, actual cash, at the Fair—and that after rather loudly bewailing the loss of all their assets last spring.

Women throng the streets gowned in the latest Maewest mode, gaily flaunting what's newest from the beautician's hand, be it weirdly-arched eyebrows or lip rouge quaintly askew. (Brave ladies, gallantly carrying on, as it were, in the face of calamity!)

Seriously, no one questions the presence of suffering and want aplenty. Most of us have first-hand knowledge of these things, in one form or another. But do the American people really know what hard times can be? It is doubtful. Anyhow, are we not suffering rather from maladjustment than depression? While some have too much, others have too little. Can the New Deal cure all this? Profoundly we hope so.

PERIODICALS OF MANY types and kinds are giving space to articles dealing with the present menace to public education. *Cosmopolitan*, for example, presents "The Little Red Schoolhouse Is in the Red" by Helen Christine Bennett, written in defense of schools after a comprehensive investigation made especially for the magazine. Evidently there is an awakening taking place which may save our public schools from an unthinkable fate.

ANOTHER agreeable observation is that *Education*, published in Boston, devotes to music practically the whole of an issue. Contributors are, as might be expected, largely from the roster of distinguished members of the Conference, who write with authority from a rich background of valuable and fruitful experience in the field.

A POPULAR WEEKLY tells us that Auguste Piccard, Swiss explorer of the stratosphere, has succumbed to the standardized U. S. haircut. Shorn of his "cyclone of hair," will he, Samson-like, be deprived of further power? Heaven forbid that the future of a newly-found stratosphere should hang, as you might say, by a hank o' hair.

Apropos of this subject, what has become of the long-haired musicians of yesteryear? Gone are the flowing mane, the tossing locks of other days. A few exceptions, to be sure—Paderewski, Martinelli and others come to mind—belong to personalities that we

love with all their hirsute halo, and we would not have them changed. But there have been others of lesser musical merit whose chief claim to artistry seemed based on the possession of a rank, unbarbered tangle, and who might more properly have been engaged in other pursuits, such as flying balloons. Ah, well, other days, other manners.

AS THESE NOTES are put to paper, loud whoopings can be heard emanating from a studio nearby. Noise, erroneously called singing, is being loosed into space; such is its quality that many an innocent bystander is thereby stirred to dark and sinister thoughts.

What can be done? Teachers must live and youth must sing. (A singing—really singing—nation might very presumably save itself from sundry dire fates.) What voice studio does not have its quota of over-zealous souls who mistake musical inclination for musical talent? As "Bill" (Wm.) Jones, Esq., says, "it feels good to sing even if it does sound terrible."

But, on the other hand, John Erskine opines that, "As a matter of fact, however, only a few of us have any good reason to be heard alone. . . . Singing, if we indulge in it at all, ought to be a great happiness to us, and without damage to others. . . ."

According to Einstein, all space is curved. If that be true—and it seems likely, since it might explain why so many of us find it difficult to walk the straight and narrow way—then a horrible vocal tone might return from its excursion through space in a thousand million years and smite its progenitor in the face. But that is a long time to wait.

DESPITE THE ABOVE MUTTERINGS, fruit of an ear-racked hour, there is no reason to conceal one's lively enjoyment of a volume recently acquired, called *Singing, The Well-Spring of Music*, published by the American Academy of Teachers of Singing. This book, not large but rich in content, is an interesting compilation in printed form of a series of radio talks by members of the Academy and others whose interests are closely allied.

From the list of contributors may be seen how intriguing and widely varying are the several approaches to the subject: John Erskine, A. Walter Kramer, Peggy Wood, Marshall Bartholomew, Atwater Kent, Edward Johnson, Pierre Key, Otis Skinner, Herbert Wither- spoon and Walter Butterfield.

CERTAIN PHASES of the world economic state today are not peculiar to this age alone, as witness an ancient proverb:

"It is very characteristic of our present manners that things have come to such a pass that if anyone pays a debt, it must be regarded as an immense favor."

IT WAS AN INSPIRING spectacle, this stampede to the World's Fair art exhibit during its last days. After all, we cannot be an utterly lost, depraved people when our citizens evince so wholesome an enthusiasm as this. Strolling through the galleries for a final glimpse of beauty, one was staggered by the throng (and the odor, to be frank—the rooms were badly aired). The stagger was rather literal, indeed, in one instance, when we were nearly bowled over by an earnest damsel backing vigorously across the room for better perspective. (Her apologies were charming, but the bruises linger on.)

Masterpieces of many schools ranging through many centuries were here assembled. The halls were crowded not alone with spectators but with the spiritual presence of the creators of this immortal beauty which varies as greatly in expression as in time and place of creation. Here were old masters and new, graciously met for our edification—an alluring company.

True, one saw as many oddly-shaped females on canvas as could be encountered in a long day's run. A local paper facetiously puts it: "It was probably the most expensive, complete, impressive and vivid collection of paintings of plain, homely, ugly and grotesque females ever assembled under one roof and a several-million dollar insurance policy. . . ." A bit exaggerated, as any reader may guess. The exhibit as a whole was a feast of loveliness, well worth a goodly journey to taste.

THIS TALK OF ART recalls the following yarn, culled (with a slight deletion) from *Tid-Bits*:

A chorus girl, deliciously pretty but decidedly lowbrow, somehow found herself at a very select party given by a famous society woman.

The girl, lonely and uncomfortable as a fish out of water, was leaning against the wall, framed against the dark oak, when the hostess took pity on her.

"My dear," she said kindly, "you look just like an old Rembrandt."

"Well," retorted the damsel sharply, "you don't look any too snappy yourself."

HEARING the Boston Symphony Orchestra on tour, it was delightful to find them bearing abroad the atmosphere of their own Symphony Hall. Playing like gods under their renowned leader, Serge Koussevitzky, they could never be mistaken by the initiate for other than themselves.

There were the accustomed program covers with, inside, the usual explanatory notes by Boston's Philip Hale, called dean of critics. (He was, by the way, in attendance at the particular concert under discussion. Notice of his retirement as music critic of the *Boston Herald* and as editor of the *Boston Symphony* program books comes to this desk as the *JOURNAL* goes to press.) Pleasantly familiar were concertmaster Burgin, cellist Bedetti, flutist Laurent, in their wonted chairs. Rounding out



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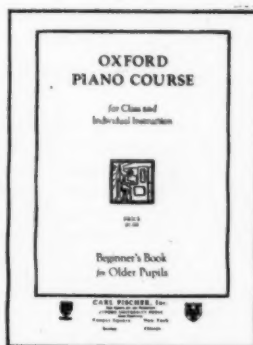
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the picture was Manager Judd, backstage, where also waited Mme. Koussevitzky, as her custom is, while Dr. Koussevitzky held court to receive friends and admirers.

All told, a felicitous evening for one who had once been privileged to sit in Symphony Hall on Saturday nights through many seasons, repeatedly experiencing the electrifying magic of this glorious orchestra under the Russian's wand.

Playing with the highest virtuosity, as they did, it was a little disappointing to find this orchestra falling, in the writer's opinion, into the pit which entraps so many artists, both solo and ensemble. By this is meant the placing on their programs of works which it interests them to present for various reasons, but which may or may not be of intrinsic value *as music*. To the latter category many persons consign the well-known Stravinsky "Rite of Spring," with which the orchestra completed the first half of its program, after first enchanting us with an exquisite bit of Mozart for strings alone.

To many minds, "Rite of Spring" is not music at all—nor meant to be, indeed. That the performance of it by the Boston orchestra is probably unequalled, and certainly vastly stimulating, is not to the point. With all the magnificent works at their disposal, it seemed a pity to spend, in this one fleeting concert, so many precious minutes and such superlative powers upon a composition essentially lacking in beauty.



**H**ATS OFF to the federal government for its splendid accomplishments to date in apprehending and bringing to account some of the country's most cruel, ravaging criminals, notably the kidnapping gentry. Nothing more salutary in effect has been done during the present administration at Washington.

Yet public faith demands more. Justice is not fully served while the great Juggernauts of finance elude their accusers and snap gold-stained fingers in the face of federal law. Whether willfully or not, these men have betrayed public trust. Has our government at Washington no power to bring about the righting of such enormous wrongs? Apparently not; 'tis a pretty question, for within these wrongs lurks much of the secret of our national plight.

The courage and patience of our people are seemingly limitless, as has been proven in various crises but possibly never more than in these last years. Did Walt Disney know that he was epitomizing this spirit of lightheartedness-in-the-face-of-adversity when he gave us the gay slogan, "Who's Afraid of the Big Bad Wolf?"



**THE Woman's Home Companion** goes on our reading list henceforward as the result of finding within its covers (October issue) a fine editorial seething with indignation over what it terms "the raid on the school." Here is the heart of it:

"... The closing of a school is a total loss—a sheer waste of the precious time of growing childhood. But in the aggregate there is perhaps even more loss through the lowering of standards in schools which by struggle keep open. Skimped teaching may be better than none. But a few years of it may do permanent harm to vast numbers of children, disgruntled with learn-



ing because it has been made unnecessarily tedious and perfunctory.

"Worse yet, the economies necessary now because of the depression are putting damaging ideas into the minds of habitual enemies of the schools. . . . So under the plea of retrenchment many a community is in danger of being robbed of the educational gains of a decade.

"This raid on the schools must stop. The restoration of school budgets must be a first charge on any taxation increase after the absolute essentials of relief for the unemployed have been met. In every district the friends of the school should be organizing now to preserve the ideals of education, to hold before the whole public the duty of carrying on from where we left off."

ONE OF THE best-known Conference members from the east coast enriches this department by contribution of the following nugget which might well be pondered by school boards throughout the land:

"Goethe's dictum that if language were not incontestably man's greatest gift music would be, suggests it (music) should have an increasing part in the training of youth—*next to language*." (Italics are ours.)



FOR ALL OUR VAUNTED BRAVURA, we mortals are a craven lot in all sorts of minor matters. How many of us, for example, actually—not theoretically—dare to insist on taking a seat when told "I'm saving it for a friend"?

## High School Students' Solo Singing Competitions

under the auspices of  
The Vocal Affairs Committee, Music Supervisors National Conference  
and the  
American Academy of Teachers of Singing

**O**PPORTUNITY to enter the Final Competitions is offered by the Preliminary Competitions which may be held any time before March 8, 1934. Each sectional conference may set up the machinery for a preliminary competition to choose singers for the final competition at the 1934 Biennial Conference in Chicago, April 8 to 13, 1934. Only competitors so chosen by the Sectional Conferences will be eligible for the final competition.

### Rules for Preliminary Competitions

(1) Each high school within the territory of the respective Sectional Conferences may send not more than two competitors to the preliminary competitions.

(2) Each competitor must present a statement signed by the high school principal and by the parent or guardian, certifying that he is a registered student in good standing and has passed his seventeenth birthday.

(3) Each competitor shall sing two songs—one chosen by the Vocal Affairs Committee and The American Academy for Teachers of Singing; the other chosen by the competitor. The required songs for the 1934 preliminary competitions will be the same as were chosen for the 1933 competitions. The list follows, giving title, composer, publisher and key:

#### SOPRANO

He Loves Me—G. W. Chadwick [Arthur P. Schmidt] F-sharp.

or

Ecstasy—Mrs. H. H. A. Beach [Arthur P. Schmidt] E-flat.

#### CONTRALTO

Bend Low Thine Ear—Maurice Besly [Winthrop Rogers, Ltd.; Boosey & Co., Agents] F.

or

Ships That Pass in the Night—T. Wilkinson Stephenson [Boosey & Co.] D-flat.

#### TENOR

Passing By—Edward Purcell [Oliver Ditson Co.] A.

or

The Sweetest Flower That Blows—C. B. Hawley [John Church Co.] A-flat.

#### BASS OR BARITONE

Requiem—Sidney Homer [G. Schirmer] G-flat.

or

O No, John—English Folk Song arr. by Cecil Sharp [Oliver Ditson] G.

(4) The management of the competitions shall provide an official accompanist who will play the accompaniments for those competitors who do not provide their own accompanist.

(5) The judges shall be appointed by the committee representing the National Conference and the American Academy of Teachers of Singing, upon notification from the Sectional Conference officers that a preliminary competition is to be held.

(6) The grading shall be according to merit irrespective of voice classification.

(7) Each singer winning an honor grade will be given a certificate which will qualify him to enter the competition at the biennial conference.

(8) Each conference may not send more than a total of eight singers to the final competition.

(9) Registration blanks shall be the same for all competitions. Copy for the registration blanks may be had from the Vocal Affairs Committee, Dr. Hollis Dann, chairman, New York University, 80 Washington Square, East, New York, N. Y.

(10) The Judges' rating sheets shall be uniform at all competitions. Copy for the Judges' sheets will be furnished by the Vocal Affairs Committee. This will insure a uniform basis of marking all competitions.

These rules are for the preliminary competitions which may be held by all the Sectional Conferences, with the exception of the Eastern and North Central. These two conferences held competitions last spring and designated their quota of contestants in open competition and according to the rules set forth above.

The rules and the required songs for the final competition will be published in the next issue of the JOURNAL.

Information regarding the competitions may be obtained through the Vocal Affairs Committee (address given above), or through the committee for the American Academy of Teachers of Singing, Frederick H. Haywood, chairman, Steinway Hall, 113 W. 57th St., New York City.

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## Foster Leisure—Destroy Idleness

**M**ANY MEMBERS of the Music Supervisors National Conference and of the Music Education Exhibitors Association long ago anticipated the increase of leisure time to the liberal extent now existing throughout our nation. For years, champions of music education have been stressing the vital necessity of providing children with an education that would give them as much toward learning to enjoy living as toward learning to make a living.

THERE IS hardly a possibility of any one reading these columns who is without information or thoughts upon the reason why music stands preëminent on the list of preventives against leisure time bringing misery instead of happiness, crime instead of goodness, and chaos instead of a perfected order of living. Music publishers and music instrument manufacturers through years past have used, and in the future shall continue to use, every outlet—the newspapers, magazines, public speech, the mails, et cetera—in disseminating a vast amount of information designed to bring the public at large, and particularly parents, to a desire for music education and to an active use of its wonderful advantages. Therefore, the purpose here is not to develop further thought in that direction, but to consider other ways and means by which we may continue to do our share in aiding music educators to make music an integral part of life after school days have been left behind.

CONFERENCE EXHIBITING takes on a new importance as one realizes that it provides opportunities to discover all types of music publications which will help in the successful application of the leisure-time music program; to see and to learn at first-hand the advantages of good music instruments which can do more to encourage life-time interest in music than those of inferior manufacture; to learn what reproducing instrument makers, radio manufacturers, et cetera, have to offer in giving intelligent guidance upon the part such equipment can play in the permanent evaluation of music; and last, but not least, the opportunities to pick up here and there in conversations with exhibitors' representatives, suggestions or ideas that will lead to solutions of perplexing music problems which are peculiarly individual to conditions faced. It is usually the custom of exhibiting firms to have in attendance at the Conferences the pick of their staffs, and this brings to your service many who are experts on a wide variety of music materials, music procedures, and equipment.

YOU, OF COURSE, may call upon these individuals and firms for any help or information you desire at any time of the year through correspondence. Even though you have no specific questions to propound at this time, it would be well to check up your file of catalogs and obtain any that you do not have. Catalogs may be used to excellent advantage in searching out materials which you can adapt to a result-producing campaign to make your community alive to the present-day, leisure-time importance of music.

BEYOND what you are able to embrace in your program of school music activities, publishers' lists will reveal a wealth of things to recommend to students for use in smaller vocal and instrumental ensembles which they may be guided into forming with their fellow students, relations or friends for the purpose of applying to home, church, and community use the abilities developed under music periods in their school work.

### Headline Reading

**H**OSTS of people have developed the "headline" reading habit from scanning the news offerings of the daily press, but it is a remarkable thing to note that music educators in general do not seem to let such a habit dominate their reading of music items. This is a highly desirable condition; since no headline nor any title of a music publication could do justice to what a work might mean to a music supervisor. Frequently a descriptive paragraph carries a thought or a suggestion, or leads to an idea that proves of great help. Then again, the detailed reading of reviews and of publishers' announcements of new works serves to keep

one abreast of the latest developments and procedures, because publishers are alert to issue the latest and best of materials that have been found to attain desired ends in as short a time as is practical for substantiality. The publisher's descriptive paragraph on a work is often the composite estimate of the work from the viewpoint of its creator, of its publishers and of a number of experts in the field whose judgments are worth noting.

Those who read in full detail the advertisements appearing in this and other issues of the JOURNAL will find it a profitable habit.

### The M. E. E. A. Insignia

**T**HE attention commanded by this insignia adopted by the members of the Music Education Exhibitors Association has been most gratifying. Various music magazines and music trade papers have been very liberal in using their text columns to comment on it. There is a fine reciprocal feature to this insignia. It identifies those organizations which have had a part in the Conference Exhibits that provide needed revenue for the successful conduct of a Conference. It further indicates an organization as one considered a reputable member of the music industry, and, as such, is welcome in the Exhibitors Association which seeks at all times to have fair, honest, and dependable dealings accorded to music supervisors.

### A Word to Prospective Exhibitors at the Chicago Conference:

**T**HE Officers and Executive Board of the Music Education Exhibitors Association have been preparing details necessary to anticipate fully your needs at the next Music Supervisors National Conference meeting. There are certain important details that will be your responsibility very soon. The first one is your decision as to how much space you will want. Please give this matter your earnest thought, so that you will be ready to make a prompt response to the literature pertaining to this when you receive it toward the end of this year. Remember that the opportunity to exhibit at the National Conference, which is attended by thousands, is a great one. The splendid facilities enjoyed by the exhibitors on the fifth floor of the Stevens Hotel in 1928 and 1930 are to be available in 1934. If you want to be sure that you are on the records of the Association so that you will receive simultaneously with others all data and reservation blanks, it would be well to write the Music Education Exhibitors Association, 64 East Jackson Boulevard, Chicago, requesting that your name and address be recorded to receive this mailing.

### April 8 to 13, 1934

These are significant dates in the history of music education—the period of the twenty-third meeting (fourth biennial) of the Music Supervisors National Conference at Chicago (Stevens Hotel). Plans announced by President Butterfield and the Executive Committee indicate a program of vital significance in relation to present needs and problems and future trends in the field of music education. By all means plan to be in Chicago the week of April 8.





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